

CATALOGUE
OF THE
GREEK AND ETRUSCAN VASES

IN THE
BRITISH MUSEUM



VOL. IV.

VASES OF THE LATEST PERIOD.

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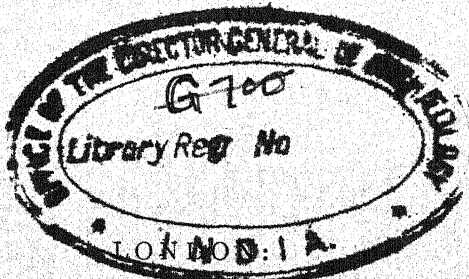
B. M.

BY

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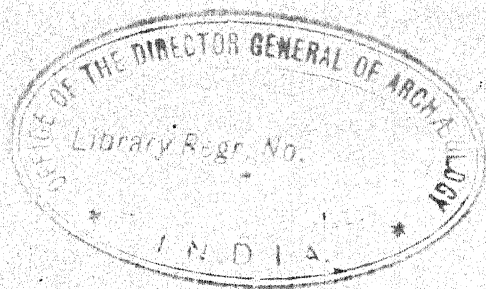
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PREFACE.

THE present volume of the Vase Catalogue has been prepared by Mr. Walters. It has been read and revised by myself and by Mr. A. H. Smith of this Department.

The task which Mr. Walters had before him in the Introduction was to describe and characterise the various styles of Vase-painting in the period here under notice, and to indicate how far the different changes of style had been due to local circumstances, to the increasing influence of the Drama, to the shifting of the centre of production from Greece proper to Magna Graecia, or to other causes. This he has done in a full and interesting manner.

Illustrations are given of thirty vases hitherto unknown in engravings or in other forms of reproduction, and it may now be said that no important vase of this period in the collection remains unpublished.

A. S. MURRAY.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

11 Feb, 1896.

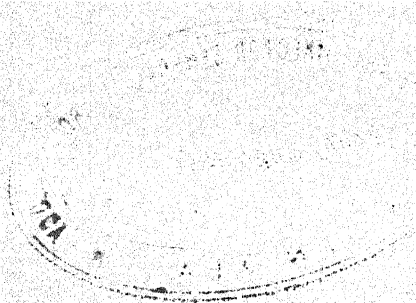
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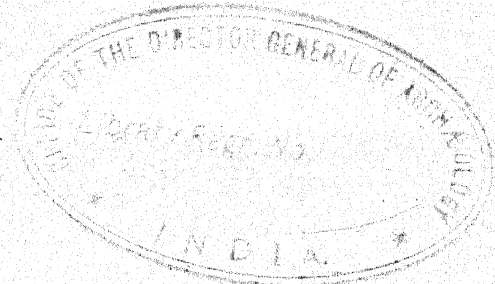
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INTRODUCTION.

THIS volume of the Catalogue contains a description of the vases of the latest period; that is to say, the period coincident with the fall of Athens after the battle of Chaeronea and the rise of the Macedonian Empire. The extension of Hellenic luxury and civilisation beyond the boundaries of Greece proper and the Aegean Sea, not less than internal causes, brought about the deposition of Athens from her high estate as the centre of Greek literary and artistic activity. Literature found its way to the rising city of Alexandria, which became, in this respect, a second Athens. Sculpture and painting found a home in Rhodes, Pergamon, and other places on the coast of Asia Minor; and in the same way the humbler art of vase-painting was transferred yet farther afield, to strike fresh root in the Greek colonies of Southern Italy.

At the same time it must not be supposed that the manufacture of painted vases at Athens came to an abrupt termination about the year 350 B.C. The series of Panathenaic amphorae (see vol. ii., B 602-612), which bear the names of archons down to 313 B.C., shows that this was not the case. For this survival, it may be that religious and ceremonial reasons afford an adequate explanation. On the other hand, the skill displayed in some of these vases seems to indicate considerable practice, extending to pottery of other kinds, though up to now comparatively few vases have been found at Athens which can be attributed to a later date than the middle of the fourth century B.C.

Among artists, again, whose signatures are to be found on vases, there is the instance of Xenophantos, who explicitly calls himself an Athenian, and from whose hand comes a remarkable vase found at Kertch, the ancient Panticapaeum, and now at St. Petersburg. It would seem that he must have been a resident in Panticapaeum and not an artist living at Athens whose works were exported thither.

From the end of the fifth century Panticapaeum was a place of considerable importance, and was the chief source whence the Athenians obtained their grain, as we learn from some of the private orations of Demosthenes, such as the speech *contra Phormionem*. Hence we are not surprised that excavations on this site have brought to light large quantities of vases of the style we meet with in Athenian pottery of the period. Of these vases some appear to be of local manufacture, like the imitations of the Athenian style in Southern Italy, of which we shall presently speak; while a considerable number, especially

the earlier and more refined specimens, were no doubt imported from Athens, and were perhaps gladly accepted by the inhabitants in part payment for their corn.

Another site where numerous Athenian vases of the fourth century have been found is the district of North Africa known as the Cyrenaica, whence came the majority of the late Panathenaic amphorae now in the British Museum; and it would seem that all the vases found here had been importations direct from Athens. In style they vary considerably, from the finest fourth- or fifth-century types heightened by gilding and colours, to small vases with decoration of the plainest and rudest description. Other vases which may also be regarded as products of the latest Athenian fabrics have been found in Rhodes and the neighbouring islands of Carpathos and Telos, at Naucratis, at Halicarnassos, and in the island of Melos. A very fine specimen from the last-mentioned place is now in the Louvre (*Monuments grecs*, 1875, pls. 1, 2). The majority, however, of the fourth-century vases found in Greece proper, or in the islands of the Aegean Sea, are of a very poor kind, and present but little interest.*

We may regard the blockade of Athens by Demetrius Poliorketes in B.C. 296 as the final deathblow of Athenian art. From this time forth the city loses all importance, and languishes in obscurity until the Roman conquest. It is, however, probable that for some time before the end of the fourth century B.C. Athenian vase-painters had been exercising their influence on Southern Italy, as a large proportion of the vases there found combine Athenian with local characteristics, while the continual outflow of ceramic masterpieces from Athens during the last two centuries must have been gradually training local artists to become skilful painters, and to be able by the middle of the fourth century B.C. to produce large numbers of vases, in style and design worthy of their predecessors.

In Southern Italy indeed Greek art had lighted on a very favourable soil. The great colonies such as Tarentum, Capua, Croton, and Poseidonia, founded almost in the dawn of Greek history, were not only as completely Hellenic as Athens or Corinth, but in luxury and splendour even surpassed the chief cities of Greece proper. Hence art flourished in these towns far more readily than in the distant and comparatively barbarous regions of Southern Russia and Northern Africa. In the character of their productions we see the nature and condition of the inhabitants of Southern Italy reflected. The chief thing aimed at is splendour and general effect; and both in the size and colouring of the vases, especially in those found in Apulia, we are enabled to gather some idea of the magnificence and luxury in which the people lived.

Many of these vases, whether imitations of Athenian fabrics, or actually imported from Athens, combine with characteristics of the best period signs of decadence so marked and prominent that these vases are best considered

* On the chronology of the later Athenian vases, see an important article by Milchhoefer in *Jahrbuch*, ix. (1894), p. 57 ff.

along with the contemporaneous productions of local artists. While reflecting the influence of Athenian genius, to which they were indebted for their origin, the fabrics of Southern Italy fall into three main classes, known as Apulian, Campanian, and Lucanian, each displaying individualities of style and method, which will be discussed more in detail later on. It may generally be inferred that a vase found in any one of these three districts was made in the same, as in nearly every case where the provenance of a vase is known, the vase may be shown to possess the special features which have been agreed upon by archaeologists as characteristic of the local fabric; contrariwise, where the provenance of a vase is unknown, a study of the style and method, or perhaps even the shape, will enable us to gain a clue to its provenance. There appears to have been but little local commerce between the districts of Southern Italy; it is rare, for instance, to find a Lucanian vase in Apulia, or an Apulian vase in Campania. In this way the task of classification is greatly assisted.

In the days of Sir W. Hamilton, Towneley, and Payne Knight, when scarcely any vases had been found outside Italy, the majority of both public and private collections consisted of vases of the kind described in this volume. Of those now exhibited in the Fourth Vase Room, at least one-fifth may be said to have been in the possession of these gentlemen. Their importance was in consequence greatly over-estimated; and in such publications as those of D'Hancarville, Passeri, and Inghirami we find a great majority of the plates devoted to the illustration of them. Later on in the present century the excavations at Vulci, Nola, and elsewhere, and the consequent discoveries which have so greatly enriched our Museums with vases of the black and red figure styles, led to the comparative neglect of these later specimens from Southern Italy. And further, the overwhelming interest which has been taken of recent years, more especially by German scholars, in such questions as the attribution of early black-figured vases to their proper fabrics, and of the red-figured ware to the various Athenian artists and their schools, has caused archaeologists to look upon the later pottery with something of contempt, as contributing but little to the scientific study of Greek vase-painting.

Thus to treat this period in a critical spirit is in a measure to break new ground. The actual subjects depicted on the vases, together with mythological questions arising from the same, have not been altogether neglected, but style and method call also for observation; and it is only when these are studied in connection with the provenance of the vases, that true deductions can be drawn, and the main differences determined between (for instance) vases found at Nola, at Anzi, and at Ruvo.

It is with this classification according to fabric that this Introduction has mainly to deal; and bearing this in mind, we may briefly consider the various sources from which the vases of this volume have come, in the light of the history of Southern Italy.

The principal centre of Greek civilisation in Magna Graecia was Tarentum, a city which had reached its greatest height of prosperity under Archytas

(B.C. 400-365); its supremacy was generally recognised by the rest of Southern Italy after the subjugation of the indigenous Messapians and Iapygians in the fifth century. Rich and prosperous as it was, and with an admirable geographical position, Tarentum became the chief emporium of that part of the world, and among other industries it has been supposed that the production of pottery can hardly have been found wanting, and that the Tarentine vase-painters had been the first to adopt the methods and conceptions of the Athenian artists, establishing a local fabric in popular favour (see Fr. Lenormant, *La Grande-Grèce*,² i. p. 21 ff.). On the other hand, few vases of this local fabric have been found at Tarentum itself, whereas at Ruvo, Bari, and other places in Apulia, they have come to light in considerable numbers; at Ruvo, indeed, remains of a pottery and furnace have been discovered (Rayet and Collignon, *Hist. Cér. Grecque*, p. 302). We must therefore regard Lenormant as going too far when he speaks of Tarentum as the only centre of vase-manufacture in Apulia, or even as the principal one in Magna Graecia (*op. cit.* p. 93).

In Campania, the chief seat of the vase-manufacture is supposed to have been Cumae, although here again we are met with the difficulty that not Cumae but Nola, Capua, and Santa Agata dei Goti are the places where this fabric has chiefly been found. In Lucania, vases of local fabric are found at Anzi, Pisticci, and Paestum; but it is doubtful whether any one place, in this district or in Campania, should be regarded as the centre of the industry. Local characteristics, such as details of costume or armour, which we shall notice later on, are of importance in the history of these vases, because they seem to occur only when Athenian influence was waning, and when a purely Italian conception and method of treatment were coming into existence.

This manufacture of vases in Southern Italy appears to have been carried on to some extent down to the first century B.C.; but it is probable that the wars of Pyrrhus and Hannibal, when towns like Tarentum, Canusium, and Capua suffered considerably, and were almost completely Romanised, had the effect of corrupting, if not destroying, a purely Greek taste in this respect. The old method of painting with red figures on black ground appears to lose popularity, and to be supplanted by a degraded taste for display in colour and size or novelty in form, and by a striving after new effects in the way of painted or moulded vases. The black varnished ware still remains in vogue, but painting, when employed at all, is applied as a white or red engobe, and this to a large extent only in decorative motives, such as festoons, female heads resting on flowers, or at most single figures.

But a greater popularity was now attained by moulded vases having the form of human figures or animals, or, if retaining the usual shapes, having reliefs attached.* Such vases are of course known from the earliest times, and the

* In the present volume all the vases of this class on which no painting is employed are classed together under the letter G.

red-figure period has produced some extremely beautiful examples, such as the Sphinx in the Third Vase Room (E 788). But it is not till the end of the third century B.C. that reliefs almost entirely supplant painting on vases.

It may not be out of place here to call attention to the fact that these later stages were in many respects archaistic, illustrating the principle that art which has worn itself out tends naturally to become merely imitative. Not only may the moulded vases of black ware be regarded as a return to the *bucchero* or other moulded vases of which numerous examples are to be seen in the Etruscan Saloon, but we can trace also in many other points the influence of ideas derived from an early phase of art. Thus the vases F 523-541, exhibited in cases 44-45, are a return to the technique of B 681-700 in the Second Vase Room; the rosettes so commonly seen on the Apulian vases seem, like those universally employed on the Corinthian ware, to be introduced merely with a view to filling up spaces; while in the lower shelves of cases 44-47 may be seen examples of vases that are evidently direct imitations of the Geometrical and other early fabrics.

As the whole of Southern Italy gradually fell under the dominion of Rome in the third and second centuries before Christ, the specimens of strictly Greek vases gradually become fewer and fewer, and indeed, on such examples as we possess, Roman influence is often apparent, in the way of inscriptions or even subjects. Instances will be discussed later, but it may be well here to mention a remarkably interesting painted vase, apparently a survival of the old Greek method, but bearing inscriptions in Latin, which is published in the *Römische Mittheilungen* for 1887 (vol. ii.), pl. 10, p. 221 ff. Again, our phialè F 542 recalls the Pompeian wall-paintings both in subject and treatment, and is probably not earlier than the second century B.C. From this time onward, pottery becomes purely Roman, and is indeed only represented by the Samian (so-called) and Aretine fabrics, which do not come within the scope of the present volume.

The characteristics of these later vases, together with those of the earlier fabrics included in this volume, will be dealt with more fully in the latter part of the Introduction. It may, however, be advisable here to notice certain common features which all the vases of this period may be said to display. They are throughout distinguished by a perpetual striving after effect rather than beauty and this is seen in all classes: in the size and splendid appearance of Apulian products, the largeness of style and bold drawing of Lucanian artists, and the highly-coloured Campanian vases; while the later Apulian and the vases of black ware are chiefly remarkable for variety or exaggeration of shapes, and the tendency to mar the effect by the addition of reliefs or otherwise.

Common to all vases alike is the fondness for ornamental patterns, such as the egg-pattern, wave-pattern, maeander, palmettes, and wreaths of laurel, myrtle, or ivy. The choice seems to be guided by certain rules, as much as on the black-figured vases. On the large bell-shaped craters the decoration almost invariably consists of a laurel-wreath round the lip, maeander below the designs,

and palmettes under the handles ; and in the same way we find that every shape of vase has its characteristic decoration. Except that the Campanian vases show less tendency to formal ornament of this kind, while the Lucanian run to the opposite extreme, it is practically impossible to lay down any definite rule of ornament in any one fabric. The *kelebae* are almost alone in retaining the archaic scheme of decoration in panels with borders of ornament, a scheme to which they adhere throughout the red-figure period, but the panels are occasionally employed for hydriae and oinochoae. In most cases, however, the luxuriant palmette patterns underneath the handles form an adequate border to the designs ; while a female head or even a figure of Eros frequently occurs, especially in the Apulian style, merely as a decorative motive.

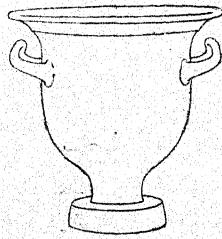


Fig. 1. BELL-CRATER.

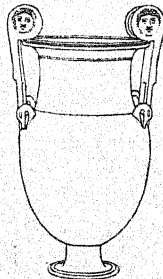


Fig. 2. CRATER WITH MEDALLION HANDLES.

The shapes of the vases present a very great variety compared with the previous period ; the most consistently popular is the bell-shaped *crater* with small side handles (Fig. 1), which is especially common in the earlier fabrics, such as the Athenian. Another variety of the crater is the *vaso a calice* (Vol. III. fig. 9), which is generally large and sumptuously decorated ; for convenience of nomenclature this

form is here referred to as the *crater* pure and simple. Examples of this shape are F 37 and F 269-275. Among the Apulian vases especially is found the gigantic crater with handles terminating in volutes or ornamental medallions (Fig. 2) ; this is usually decorated with several rows of figures, and is in fact a blaze of decoration from top to foot. Some of these vases, like F 278, are whole

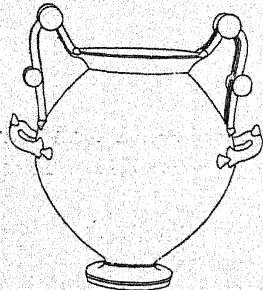


Fig. 3. NESTORIS (1).

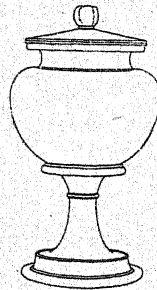


Fig. 4. LEBES.

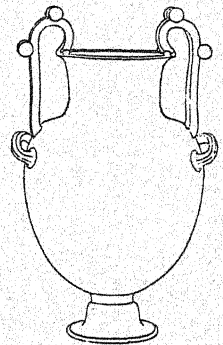


Fig. 5. NESTORIS (2).

mythologies in miniature ; but as a rule the subjects are sepulchral, and it is probable that they were only made for sepulchral purposes. A peculiar local variety of the crater is found only in Lucania ; it has four handles, and is styled for convenience the *nestoris*. Other vases for holding water or other liquids

are the *situla*, *lebes*, *amphora*, and *hydria*, forms which are more or less familiar; a common variety of the amphora is the *pelikè*. The Apulian amphora is often of gigantic size, and as highly decorated as the large crater; many exaggerated

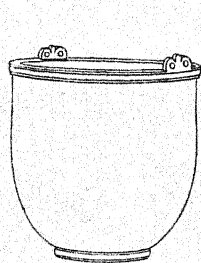


Fig. 6. SITULA.

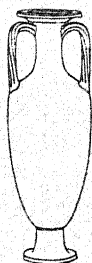


Fig. 7. AMPHORA.

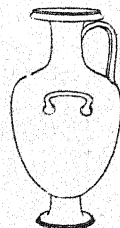


Fig. 8. HYDRIA.

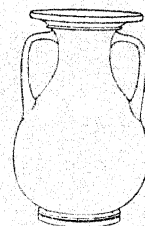


Fig. 9. PELIKÈ.

varieties also occur, such as F 340-341, with elaborate handles. A new form occurs, known as the *lekanè*, probably for holding fruits or sweetmeats; it has upright handles and usually a cover of elaborate shape. Among the smaller

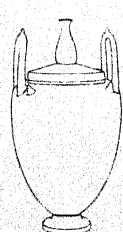


Fig. 10. LEKANÈ.



Fig. 11. PROCHOÛS.

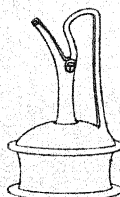


Fig. 12. EPICHYSIS.



Fig. 13. LEKYTHOS.

vases may be mentioned the *oinochoè*, which as usual is found in numerous varieties, one of which, known as the *epichysis*, appears to be a hybrid form combined from the *oinochoè* and *pyxis*, and is peculiar to Apulia. The

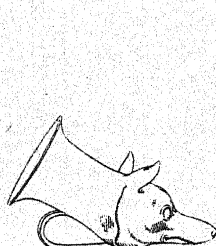


Fig. 14. RHYTON.

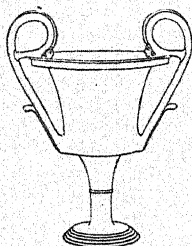


Fig. 15. CANTHAROS.

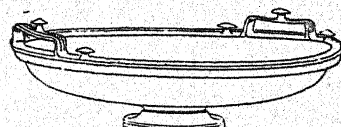


Fig. 16. PHIALÈ.

lekythos retains the shape of the later red-figured varieties*; the *askos* in various forms is also fairly common. Of drinking-cups the *cotylè*, *cantharos*, and the *rhyton* terminating in a moulded head of some animal find most favour.

* In Vol. III. this shape is designated *aryballos*, to distinguish it from the earlier form of *lekythos* (Vol. II., fig. 17).

The *cotylè* does not differ much from the earlier examples. The Athenian *kylix* disappears almost entirely, and its place is taken by the *phiale*, which often assumes an almost gigantic form, and is elaborately decorated. These *phiale* are really great dishes with handles, and can only have been for show in the houses of the rich; they were probably hung up against the walls. Among the



Fig. 17. LEPASTÈ.

painted vases it only remains to mention a kind of covered dish on a high stem to which the name of *lepastè* has been given; it was probably used for the same purpose as the *lekanè*. Turning to the vases of black moulded ware, we find the most favourite shape to be a small variety of the *askos* (Fig. 18), with body like a lamp and a relief on the top; it appears to be the Latin *guttus*, and was probably used as a lamp-feeder. Numerous bowls or fragments of bowls of the Megarian (Fig. 19) and Calenian (Fig. 20) fabrics also exist; but the other shapes are those already known from the painted vases.

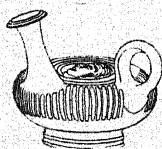


Fig. 18. ASKOS.



Fig. 19. MEGARIAN BOWL.



Fig. 20. PHIALE MESOMPHALOS.

From the shapes of the vases we proceed to the discussion of drawing and colouring. The general method is that of the red-figured vases, as is seen in some of the examples of Athenian style, such as F 39; but in the majority all idea of simplicity and refinement is lost, and the same tendency to exaggeration and showiness that we noticed in the ornamentation is visible in the choice of colours and to a great extent also in the drawing of the figures. In many vases even of the better style, such as F 68 and F 69, large masses of white are laid on; throughout this period white is used for the flesh of female figures and of Eros, and for architectural details, such as temples, shrines, lavers, and other objects. Yellow is also largely used for enhancing details, and is applied on white for marking patterns, features, or hair; purple, too, is not uncommon. Occasionally attempts are made at shading, as on F 193 and F 210. It may here be noted that accessory colours are seldom found on the reverse of a vase, except in the finer specimens, and in fact the subjects on the reverse are almost always drawn and painted with great carelessness, as if they were not intended to be much seen.

The drawing, as might be expected from the progress made by Athenian artists, is entirely free, and in fact errs in that direction, inasmuch as it tends to become careless and faulty; the forms are soft and the male figures often effeminate. An extreme facility of hand is universal, and this very fact has been the ruin of the vase-painter. Moreover, a love of the far-fetched betrays itself in variety of posture and elaborate foreshortening; while fanciful and

richly embroidered draperies recall theatrical costumes and must often have been copied from them. Frequent attempts are made at perspective, especially in buildings such as shrines of which the insides are shown, but the attempts are seldom successful. As a rule the artist is content to indicate figures in the background by placing them on a higher level, or only showing the upper half of the figure. Landscape is represented by rocks, stones, flowers, trees, and buildings; but in most cases the painter prefers merely to give a clue to the scene, representing the palaestra by jumping-weights (halteres) or oil-flasks suspended, women's apartments by sashes or toilet-boxes, and so on.

An important question which here arises is to what extent the artists of this period were influenced by the great painters of the fifth and fourth centuries. The effect of many of the scenes on the larger vases (see especially F 278 and F 279) is distinctly pictorial; the paintings seem better adapted to large spaces than to the limited surface of a vase; but, even more than the general effect, in many cases the subjects lead our thoughts directly back to the pictures which we know to have been produced by great masters such as Zeuxis, Timanthes, and Antipholos. In the Museum Collection we have three subjects which recall known pictures by these artists: F 479 representing the infant Heracles strangling the snakes, F 159 with the sacrifice of Iphigeneia, and F 279 with the death of Hippolytos. In each case the vase-painting corresponds more or less with the description given by Pliny, while in the last case we can also make a comparison with a picture described by Philostratos. Were more known of ancient pictures, it is probable that other examples of this kind would be readily found; as it is, we have sufficient evidence of an undoubted influence of the great painters on the vase-artists.

Again, in the later vases with opaque designs on black ground, most of which are merely decorated with wreaths and festoons, female heads, or comic masks, we are at once reminded of the Pompeian wall-paintings, or rather of their predecessors in the Hellenistic age, since the vases must be earlier than most of the pictures of Pompeii. The vase F 542, to which we have already alluded, with its elaborate treatment of light and shade effects, and its border of arabesques, not only in subject but in method suggests a close connection with Pompeian frescoes.

Another influence at work on the vases of this period besides that of the great painters was that of the stage, in which both Tragedy and Comedy play their part. The influence of Tragedy as represented on the Greek stage is seen not only in the choice of subjects, but in the composition of the scenes and the costumes of the figures. This is especially to be noted on the large vases with mythological subjects, such as F 271, F 278, and F 331. The architectural arrangements, with a temple, altar, or statue in the centre, the elaborately embroidered draperies and gorgeous tiaras worn by the principal personages, and the abundance of dramatic or even passionate action, can only be due to the influence of the stage. But it is only to Euripides that we can ascribe this influence. There appears to have been a great revival of his plays about the

beginning of the third century, especially in Magna Graecia, and the effect of this revival on the vase-paintings is clearly shown in Julius Vogel's useful memoir, *Scenen Euripideischer Tragödien*. Aeschylus and Sophocles appear to be quite neglected; the tendency of the age to passion and pathos, which is seen in such sculptures as the Laocöon group and the Farnese bull, and in the works of painters like Parrhasios and Timanthes, would naturally find an echo in the subjects treated of by Euripides. To take only the existing dramas, we have on the vases scenes from the Hippolytos, Medea, Hecuba, Hercules Furens, both the Iphigeneias, and the Phoenissae.

We append here a list of vases in this collection with subjects which may be traced back to Euripides:

- F 149. Crater by Python: } Alcmenè on the funeral pyre. From the lost *Alcmena*
 F 193. Campanian amphora: } (Vogel, p. 33).
 F 155. Hydria: Agrios captured by Oineus. From the lost *Oineus* (Vogel, p. 125).
 F 159. Lucanian crater: Sacrifice of Iphigeneia. From the *Iphigeneia in Aulis* (Vogel, p. 116).
 F 175. Lucanian nestoris: Scene from the lost *Antigone* (?).
 F 185. " hydria: Perseus at the court of Kepheus. From the lost *Andromeda* (Vogel, p. 42).
 F 271. (rev.) Apulian crater: } Pelops and Oinomaos. From the lost *Oinomaos* (Vogel, p. 130).
 F 278? " " }
 F 331? " amphora: }
 F 272. Apulian crater: Phaedra's love-sickness. } From the *Hippolytos* (Vogel, pp. 65, 66).
 F 279. " " Death of Hippolytos. }
 F 271. (obv.) Apulian crater: Lycurgos slaying his children. From the lost *Lycurgos* (?).
 G 104. Megarian bowl:
 G 105. " " (fragment of): } Scenes from the *Phoenissae*.

The influence of Comedy is of another kind; neither the Old Comedy of Aristophanes and Eupolis, nor the New Comedy of Menander and Philemon, appear to be represented on these vases, although there are two possible references to Aristophanes' *Frogs* in F 99 and another vase in Berlin (No. 3046). The subjects on these vases may indicate a revival of his plays in Southern Italy, though it is a much-disputed point whether they would ever have been revived among a people on whom their topical wit and political satire would have been to a great extent lost. We must rather turn to peculiarly local influences, which are to be found in a kind of farce known as the *φλύαξ*, which might either take the form of a burlesque of mythology, or deal with subjects of daily life. These *phlyakes* were especially popular with the people of Tarentum and other towns of Southern Italy; it was during the performance of one of them in the theatre of Tarentum that the Greeks saw the Roman fleet entering the harbour in B.C. 302 (Dio Cassius, frag. 39, ed. Bekker). The best-known writer of *phlyakes* was Rhinthon, whose *Amphitruo* was the original of Plautus' play of that name, and a scene from it may be portrayed on a vase now in the Museo Gregoriano at Rome (see under F 150). His plays seem chiefly to have taken the form of burlesques, to judge from the titles;

unfortunately there are no literary remains of these *phlyakes*, and we have only the vase-paintings from which to form an idea of them. In many of these scenes the actual stage is represented; in others we merely have the figure of a comic actor dancing, or in some grotesque attitude. The costumes are a particularly interesting element, and seem to be closely related to those of the Old Comedy. The figures almost invariably wear grotesque masks, and the *phallos* is of frequent occurrence; usually, too, the stomach is padded. The dress consists of a close-fitting leather garment with sleeves and tight trousers (*ἀναξυρίδες*), over which a short loose chiton is worn: these details appear to be purely local, although the *phallos* and padded stomach (*σωμάτιον*) no doubt belong to the Old Comedy. On the feet the actors wear the traditional *soccus* of Comedy, and in one instance (F 543) gloves.

As the vases with comic scenes in this collection belong to more than one fabric, and are consequently scattered throughout the volume, it may be of advantage to append a list of the subjects:

- F 99. Oinochoè (Athenian): Comic actor as Heracles, and female figure.
- F 124. Skyphos (Athenian): Comic actor before a door from which a female figure looks out.
- F 150. Bell-crater (style of Assteas): Nocturnal visit of old man to hetaera (possibly, Zeus to Alcmenè or Dionysos to Althaea).
- F 151. Bell-crater (style of Assteas): Parody of myth of Cheiron healed by Apollo.
- F 188. Bell-crater (style of Assteas): Drunken actor dancing with basket on head before Dionysos.
- F 189. Bell-crater (Campanian): Father dragging drunken youth home from symposion.
- F 233. Oinochoè (Campanian): Comic actor standing by statue of Heracles.
- F 269. Crater (Apulian): Burlesque contest of Ares and Hephaestos over Hera.
- F 289. Bell-crater (Apulian): Comic actor.
- F 366. Oinochoè (Apulian): Parody of rape of Palladion.
- F 543. Bell-crater (opaque white on black ground): Comic actor with table.

For the whole subject, the student is referred above all to Heydemann's article in *Jahrbuch*, i. (1886), p. 260 ff., which gives all the known examples, with numerous illustrations; also to Baumeister's *Denkmaeler*, p. 820 ff.; A. Müller, *Bühnenalterthümer*, p. 245 ff.; Wieseler, *Theatergebäude*; Haigh, *Attic Theatre*, p. 233 ff.; Rayet and Collignon, *Hist. Cér. Grecque*, p. 316 ff.; and Körte in *Jahrbuch* viii. (1893), p. 61 ff.

It has been observed that on many vases of this period on which mythological subjects are represented, although the theme is essentially tragic, yet the treatment of the subject has to our eyes a distinctly grotesque, almost comic, effect. This may be noted especially on several vases in the Museum collection, such as the Python crater (F 149), F 157, and F 271 (obv.); also on the well-known Assteas vase in Madrid, with Heracles destroying his children. It is difficult to explain this quasi-comic element, unintentional as it appears to be; it is moreover accompanied with considerable largeness of style, especially in the drawing of the figures, the exaggerated size of the heads, and expression of the features. It has been suggested (*J. H. S.* xi. p. 228) that this is due to a certain element of exaggeration attending the

revival of tragedy which took place, as has been said, in Southern Italy in the third century B.C. While the actors sought for new interpretations of the old characters and incidents, they also strove to retain the lofty manner and large style of the old plays, the effect being something like an approach to caricature. This may also in some measure explain the fondness for burlesques of tragedies that prevailed among the farce-writers of the period.

We have thus traced the very great influence that was exercised in more than one direction by the drama on the vase-paintings of the period, and seen how the old heroic myths were almost entirely supplanted by new conceptions involving opportunities for the display of emotion, such as the tragedies of Euripides could supply. The most popular sources from which these subjects are drawn are the taking of Troy or the story of Thebes, and such myths as those of Pelops, Hippolytos, Actaeon, Perseus, Pentheus, and Lycurgos. We possess two large vases (F 160 and F 278) on which the taking of Troy is depicted in several scenes, while the single subject of Ajax seizing Cassandra frequently occurs, as on F 209. Many entirely new myths are introduced at this period, such as the curious and unique subject which occurs on the hydria F 155, representing Agrios captured by Oineus, or the representation of the bull-headed Dionysos on F 194, and the two vases (F 149 and F 193) with Alcmènè on the funeral pile delivered by Zeus from the rage of Amphitryon.

The favourite heroes of the two earlier phases of vase-painting, Heracles and Theseus, have almost entirely disappeared, perhaps owing to the fact that they would not possess the same attraction for an inhabitant of Capua or Tarentum as for an Athenian or Corinthian. We do not possess a single vase of this period on which Theseus occurs; Heracles is sometimes seen being conveyed by Nikè to Olympos, but in none of the other scenes so common on black-figured vases. The Judgment of Paris remains a popular subject throughout the history of vase-painting, but scenes from the Gigantomachia become rare, while the Birth of Athenè and Peleus wrestling with Thetis are now quite unknown. Combats of Greeks with Centaurs or Amazons are common, but frequently merely as decorative motives on the necks of vases.

Dionysiac scenes are very frequent, but few are of any interest. The game of cottabos is often introduced in symposia (as on F 37 and F 273), but is not so common as on purely red-figured vases. A peculiar feature of this period is the almost universal presence of Eros. Whether the scene be mythological, Dionysiac, or one of daily life, he appears as an almost essential part of the conception, especially on the Apulian vases, where he takes an androgynous form (see later, p. 21). On the smaller Apulian vases the subject is almost invariably an Eros, as on the series of rhyta and canthari (F 420-443).

Scenes from daily life are perhaps more common than mythological subjects. On the reverse of the craters and amphorae (with the exception of the finer examples), and of other vases with double subjects, the invariable rule is to represent a group of youthful athletes or *ephebi* wrapped in mantles, and generally conversing together; the usual number is two or three. A strigil,

pair of jumping-weights, or other objects suspended in the air, indicate the locality of the gymnasium or palaestra. These figures, which were evidently not intended to be much seen, are always drawn and painted with the greatest carelessness, nor are any attempts made to improve the plain red-and-black design by the addition of white or yellow accessories. Occasionally some interest is added to the subject by introducing action, as on F 59, which represents the well-known torch-race or *lampadedromia*, or when an athlete is being crowned by Nikè.* Returning to the obverses, banquet-scenes are very popular, and on the Lucanian and Campanian vases a departing warrior is sometimes represented, but chariot and battle-scenes are comparatively rare. Among the Apulian vases especially occurs a large class of subjects, formerly characterised on insufficient grounds as "toilet-scenes" of Aphrodite or Helen; many no doubt represent women at their toilet, but the commonest type is that of a seated female figure and a standing youth exchanging presents of fruit, sashes, toilet-boxes, and other objects. The presence of Eros in most cases suggests scenes of courtship, in which case these objects represent the offerings of lovers; but as a rule the subjects appear to be purely fanciful, like the designs on Dresden china and other modern products of art.

Two classes of subjects to which we have not yet alluded, and which are almost confined to the larger Apulian vases, have an important bearing on the purpose for which these vases were manufactured; namely, for use at funerals. The first class represents scenes in the under-world, and includes some of the most magnificent vases that we possess. The centre of the scene is usually occupied by a building in which Pluto and Persephonè are seated; this central group is surrounded by subjects such as Orpheus and Eurydikè, Heracles with Kerberos, Theseus and Peirithoös, the Danaides, Tantalos, Sisyphos, and Ixion, or other figures, such as Erinnyes, connected with the nether world. The carrying off and return of Persephonè (F 277 and F 332) are not uncommon subjects on these vases, most of which have been discussed by Winkler, *De inferorum in vas. Ital. infer. repraesent.*, and illustrated in the *Wiener Vorlegeblätter*, Ser. E. Besides the two vases just referred to, we have in the Museum two other representations of scenes from the under-world, F 210 and F 270, the latter being perhaps connected with the Samothracian mysteries.

Our second class is confined to scenes representing offerings at the tombs of the departed, which generally take the ordinary form of the *stelè* at which the relatives offer libations or meet to mourn, much as on the Athenian lekythi. The type usually adopted is that of Orestes and Electra at the tomb of Agamemnon, but in only one or two instances (as F 57) can this attribution be strictly maintained. The Apulian vases are especially interesting in connection with the worship of the dead, a question which is also raised by the numerous class of sepulchral reliefs. On these vases, however, instead of the ordinary "banquet" or "greeting" scene, we have in the centre of the picture an Ionic

* See Vol. III., E 389.

distyle building evidently representing a *heroön*, or shrine devoted to the worship of an ancestor or family *ἥρως*. In the entrance of this building (which is painted white to denote marble) generally stands or sits the figure of a young man or woman, holding some attribute, a cup or piece of armour, or standing by a horse. These figures are usually painted white throughout, like the building, which fact seems to imply that a statue or relief is represented, rather than an actual human figure. On either side of the heroön figures are represented in the act of bringing offerings and libations. It is natural to suppose that these scenes represent the worship of a *ἥρως* or deceased ancestor of a family, such as is known to have been a universal custom among the Greeks. This is not the place to enter into a discussion on the cult of the dead, and it may suffice to refer to the exhaustive article in Roscher's *Lexicon*, vol. i. pp. 2441-2589 (*s. v.* Heros); also to Furtwaengler, *Coll. Sabouroff*, i. Introd. pp. 17-55; *J. H. S.* v. p. 105 ff. (P. Gardner); Millingen-Reinach, *Peintures de Vases Grecs*, p. 102; and *Brit. Mus. Cat. of Sculpture*, i. p. 293 ff. We may also compare the tomb near Tritaea in Achaia which Pausanias describes (vii. 22, 6). It was of white marble, with remarkable paintings by Nicias (*c.* 360 B.C.), representing a young woman seated on a chair, with an attendant holding her parasol, and a youth standing beside her with his servant carrying his spears and leading his hounds. Pausanias, unable to ascertain the names of these persons, concludes that any one could see that it was a tomb where a man and his wife had been buried together.

Sometimes the actual tomb of the dead appears to be represented, with a plant growing in it, as F 353; but as a rule the parallelism with the sepulchral reliefs is very strongly marked. Each person is represented with his appropriate costume or attributes—the warrior with horse or armour, the hunter with dog, and the lady with articles of toilet. There can therefore be no doubt of the sepulchral character of these vases, although the majority of vases of this period seem to have been made merely for household use or ornament, such as the crateres of which only one side is meant to be seen, or the large phialae for hanging against the wall.

One of the Apulian sepulchral vases, now in the Louvre, bears the name of its maker, Lasimos, whose style may perhaps be recognised in our vase F 284; and two other artists of this period are known, Assteas and Python, the former of whom probably lived at Paestum, though both must have been closely connected (see below, p. 16). Of these three, only Python is represented in the Museum collection; but his vase (F 149) is a masterpiece of its kind, and is moreover the only existing specimen of his work. We should, however, also include among the signatures that of Staius, probably a semi-Roman potter of about 250 B.C., who has incised on a vase of black ware (F 594) the inscription Στατίου ἔργον Κλοφάτω δῶρον. On the whole there is little interest to be derived from the inscriptions on these vases; and indeed they seldom occur. We may, however, note the sign ⊥ for the rough breathing on F 269, while on the later vases of black ware are some interesting

examples of early Latin inscriptions. Several of the fragments of Calenian cups (G 125-150) appear to come from a Roman pottery, and bear such names as K. Atilius, while one of these actually represents the wolf suckling Romulus and Remus. The series of vases dedicated to Italian deities, with the inscription *Junonis* or *Saturni pocolom*, are well known; we possess one example (F 604) dedicated to *Aequitia*. An Oscan inscription *Santia* (= *Ξανθίας*) occurs on a Campanian vase (F 189), but only two among the undoubtedly Etruscan vases (F 480 and F 489) bear inscriptions in that language.

We now proceed to the discussion of the characteristics of the different fabrics treated of in this volume, beginning with vases which, from their adherence to the older method or from signs of imitative treatment, may be classed under the heading

ATHENIAN STYLE (F 1-148).

In this group we may indicate a twofold division: (1) F 1-36, vases found in Greece proper, Asia Minor, or Africa, and therefore presumably of Athenian manufacture; (2) F 37-148, vases found in Southern Italy, and therefore probably of local make, though some may be importations from Athens. In (1) we find few vases of importance; they are mostly small and carelessly executed; nor do the subjects present any interest. The provenances, however, are very varied, extending from Kertch (Panticapaeum) to Benghazi (Cyrenaica), and from Athens to Naucratis. Although in style they cannot be dissociated from the vases of Southern Italy, yet inasmuch as there seems to have been scarcely any exportation of the latter fabric beyond Italian territory, they can only be, as shown above (p. 1), of Athenian origin. But for this similarity of style, we should consider them as merely a later development of the red-figured vases.

In group (2), on the other hand, are included many of the finest specimens in the Fourth Vase Room. Among them may be more particularly mentioned F 68, representing a scene from the lesser mysteries of Demeter at Agrae, and F 69, the principal subject on which is Thetis with attendant Nereids bearing the armour of Achilles through the sea. Both these vases are remarkable for their lavish use of white pigment, as on the Athenian vases found at Kertch and in the Cyrenaica. On the reverse of both, contrary to the usual rule on craters of this class, Dionysiac subjects take the place of the invariable *ephebi*; moreover, accessory colours are freely used on the reverse. Other interesting vases are F 39 (Zephyros pursuing Hyakinthos), F 59 (Torch-race), F 64 (Heracles conducted to Olympos), F 90 (Demeter and Corè in a chariot drawn by two Erotes), F 107 (Hera suckling the infant Heracles), and F 109 (Judgment of Paris).

The chief characteristic of this group is a certain refinement of drawing and simplicity of conception recalling the early or "strong" red-figured period;

accessory colours and elaborate patterns of drapery are studiously avoided; while not only are the objects, such as rosettes or phialae, with which the Italian artists are prone to fill up vacant spaces, conspicuously absent, but even in the formal decoration of the vase elaborate wreaths or palmette patterns find no favour. Examples of this kind are F 39 and F 56, which differ little from the red-figured vases proper, either in subject or method. Other vases again incline more to the Apulian or Lucanian type, such as F 76-81; and in some vases, such as F 90 and F 109, we may trace the influence of Meidias and the painters of his school. The figures are in these cases more numerous, not to say crowded, and are placed at different levels, though without the lines of the ground being marked; the chequered patterns on the borders of garments or head-dresses reappear, with the general tendency to elaborate decoration seen in the vase of Meidias (E 224).

A special class of Athenian imitations is seen in the group F 143-148, all of which come from Campania, but they have nothing in common with the ordinary fabric of that district beyond the shape. They are evidently direct copies of the so-called Nolan amphorae of the "strong" red-figure period, both in shape and design.* The twisted handles and the slim body with sharply set-off shoulder, forming a right angle with the neck instead of a graceful curve, are eminently characteristic of this class; and it seems extremely probable that this shape of amphora, which is exceedingly popular among the Campanian vases proper, was adopted from the "Nolan" vases for the later fabric. The subjects are usually confined to one or at most two figures on each side, in accordance with the conceptions of the "strong" style; the lustrous black glaze for which the Nolan amphorae are so famous, is admirably reproduced.

A certain number of the vases with reliefs (G 1-194) also belong to this group, but have been included in this Catalogue with the Italian and other reliefs in a separate class.

STYLE OF ASSTEAS (F 149-156).

We have named this group of vases after the most famous artist of the period. Although none of them can be actually claimed as his handiwork, nevertheless they all possess certain characteristics which are to be seen on vases in other collections signed by him. Strangely enough, one of those included in this group (F 149) is signed by another artist, Python; yet a careful comparison with those vases signed by Assteas, especially No. 4 in the following list (cf. Millingen, *Anc. Uned. Mon.* pl. 27), shows in an almost startling manner the similarity in the work of these two artists. It should be noted that both use the formula *ἔγραφε*.

* See *Jahrbuch*, 1893, *Anzeiger*, p. 93, and Furtwaengler, *Berlin Vase-Cat.* p. 833 ff.

Of Python we know nothing beyond what his one existing vase has to tell us; but the style of F 154 would justify its attribution to him. F 193 indeed has strong points of resemblance to F 149, in technique as well as in subject, but we can hardly claim it as Python's work. The vases of Assteas are five in number; we give here a list from Klein's *Meistersignaturen*, p. 206 ff.:

1. Crater.—From Paestum. In Madrid. Heracles destroying his children.
2. Crater.—From Santa Agata dei Goti. In Berlin (*Cat.* 3044). Scene from a farce.
3. Crater.—From Paestum. In Naples (*Cat.* 3412). Phrixos and Hellè.
4. Crater.—From Santa Agata dei Goti. In Naples (*Cat.* 3226). Cadmos slaying the dragon.
5. Lekythos.—From Paestum. In Naples (*Cat.* 2873). Heracles in the garden of the Hesperides.

We have seen that Python's style can hardly be distinguished from that of Assteas; and we have now to consider the relation of these artists to the other schools of vase-painting in Southern Italy. The subject presents some difficulty, as their work combines in a remarkable manner the characteristics of the four chief groups. It would however seem that the school of Assteas and Python forms a sort of connecting link between those painters who were still under Athenian influence, and those whose work is more peculiarly Italian; we have accordingly placed this group, F 149-156, in this intermediate position. In point of date they belong to the latter half of the fourth century B.C.

It has been argued by some writers (see *Bonner Studien*, p. 166 ff.; Rayet and Collignon, *Hist. Cér. Grecque*, p. 316; and for the epigraphical evidence, Kretschmer, *Gr. Vasenschr.* p. 221 ff.), that Assteas was an Apulian, probably from Tarentum, who had taken up his abode at Paestum, on the borders of Lucania and Campania; but it is not easy to see, either in his work or Python's, any connection with the strongly-marked characteristics of Apulian vases. We look in vain for the inevitable marking of the ground-lines, and the unmistakable Apulian treatment of the hair and dress of women. On the other hand, the fondness for figures in the air, or half-figures in the background, as we see them on F 151, suggests a connection with the Lucanian vases; as also the largeness of style shown in the drawing of the faces, and the somewhat careless and broad treatment of the hair. Again, the love of colour so conspicuous on F 149 and F 154, and the preference for more or less uncommon myths, recall the Campanian group; and seeing that three vases by Assteas were found at Paestum, and the other two, as well as Python's, at Santa Agata dei Goti near Nola, the presumption in favour of these artists being Campanians is very strong. There seems to be no reason for doubting that Paestum was their residence; and this will explain the combination of Lucanian and Campanian features in their productions. At the same time we can see distinct traces of lingering Athenian influence; thus, the inspiration of Meidias is felt both in the grouping of figures, and in the treatment and ornamentation of the drapery. The reversion of these two painters to the old practice of signing their work may also be an indication of their subjection to this influence.

LUCANIAN STYLE (F 157-187).

This group, though not represented by a large number of vases, has certain striking characteristics ; on the whole it is probably earlier than most of the Campanian or Apulian vases. The vases are found chiefly at Anzi in the Basilicata ; also at Pisticci, Pomarico, and Armento. The designs are usually somewhat severe and restrained, and characterised by a certain largeness and stiffness of drawing. The heads of figures are abnormally large, with great staring eyes and masses of hair in which there is little attempt at careful rendering. The draperies are comparatively free from ornamentation, only broad black borders and occasional patterns of dots arranged in threes being admitted ; accessory colours are rather rare, the designs being as a rule merely in red on the black ground ; the clay is of a rich red colour. Another peculiarity is that fillets in the hair are rendered simply by leaving a narrow band across the head in the colour of the clay, instead of being painted white or yellow as is the case in other fabrics. The lines of the ground are never indicated by rows of dots as in the Apulian vases, but the figures stand as it were in the air, and where there is any attempt to render the ground it is by means of heaps of large loose stones (cf. F 158).

Among the shapes employed in this style are the bell-crater and the amphora ; others, such as the hydria, more rarely ; the kelebè or crater with columnar handles is also fairly popular. The vases are mostly of large size and the figures correspondingly large, whereas in the Campanian group the vases are generally small, and effect is sought for by means of picturesque colouring rather than by striking drawing or imposing dimensions. An entirely new shape of crater occurs, and is peculiar to this style ; it is apparently derived from a local, probably Iapygian, type (see *Gaz. Arch.* 1881-2, p. 107), and has two varieties. Of the first, which has a sloping shoulder and no neck, F 175-177 are examples ; of the second, which has a flat shoulder and high neck, F 178-179 (see Figs. 3 and 5). The designs are usually painted in panels, surrounded by bands of ornament ; in the first variety there are as a rule two panels on the shoulder and a frieze round the body. These vases possess four handles, two horizontal and two upright, which are usually ornamented with disks painted with rosettes. This shape of vase may perhaps be the representative of the *Νέστρος* described by Athenaeus (xi. 487 F), which name has accordingly been adopted for it.

There are several interesting mythological subjects in this group, but more commonly the scenes are taken from daily life. We may, however, mention the fine crater F 160 with scenes from the taking of Troy ; F 159, the sacrifice of Iphigeneia ; F 166, Orestes at Delphi ; F 184, Europa on the bull ; F 185, Perseus at the court of Kepheus ; F 173, Achilles slaying Lycaon ; F 175, Paris carrying off Helen and introducing her to Priam ; and F 176, Actaeon devoured

by his hounds. F 157 is a remarkable vase with an interesting subject, the capture of Dolon by Odysseus and Diomedes; the grotesque treatment of the scene has been alluded to above (p. 11). Certain indications of local influence can be traced, as for instance in the peculiar costumes of the figures, and the curious gaiters worn by Dolon.

Ornamentation is very largely employed on these vases, and especially on the *nestoris*; the palmettes under the handles are usually very luxuriant.

CAMPANIAN STYLE (F 188-268).

This group presents in many ways a striking contrast to the vases of Lucania. Its chief characteristic, as has been stated above, is love of picturesque effect and variety of colour, even to the extent of introducing attempts at shading, as on F 193 and F 210. The vases are mostly found at Avella, Capua, Nola, and Santa Agata dei Goti; they are small as a rule, and none of the large craters or amphorae belong to this class. The favourite shapes are the hydria, lekythos, and amphora; the shape of the latter, as stated above (p. 16), being derived from the Athenian ('Nolan') amphorae which were imported in large quantities into the district. A peculiar form of pinax occurs, on a low stem with a sinking in the centre and edge turned over; all these plates are painted with fish of various kinds. It seems not unlikely that they were actually used for eating fish, the sinking in the centre being for the sauce; it may also be that they were hung up as votive offerings in the temple of some marine deity, such as that of Poseidon at Paestum. Unfortunately the provenance of our specimens (F 254-268) is unknown. Other examples occur in the Museums of Berlin (3607-3619), Naples (2542-2561), and St. Petersburg (1693-1710).^{*} Leaden plates of a similar type have been recently discovered at Terracina (*Notizie degli Scavi dei Lincei*, 1894, p. 107).

The clay of these vases is usually of a pale red or buff colour, and red and yellow washes are frequently used, also large masses of white; these tints are laid on very carelessly, and the white is of a kind that is apt to flake off and disappear. Yellow, white, and purple are largely used as accessories; the drawing often tends to become careless. The lines of the ground are denoted by occasional strokes of white, or by indications of rocks covered with flowers. Ornamentation is not so popular as in the Lucanian group; the favourite pattern is the wave; the palmettes under the handles are thick and ugly, with angular leaves. The decorative motives often seem to be derived directly from nature.

Among the subjects, some are interesting and unusual, such as the Dionysos with bull's face of F 194, the deliverance of Alcmenè on F 193, the weighing of the Erotes on F 220, and the Gigantomachia of F 237. On many vases local,

^{*} See also *Ar. Plut.* 813; Stephani, *Compte-Rendu*, 1866, p. 83 and references there given.

probably Messapian, peculiarities of costume are visible, as for instance the remarkable cuirass of the warriors on F 197, F 241 and F 242, the front of which is formed of three circular plates of metal arranged in a triangle; or again the short chiton with broad girdle, hardly covering the hips; or the helmet with waving crest and two or three tall side-plumes, which is undoubtedly Italian and not Greek. For these local characteristics, see Daremberg and Saglio's *Dict. des Antiqs.* i. p. 674; Rayet and Collignon, p. 311; and Lenormant in *Gaz. Arch.* 1881-2, p. 99. Similar costumes are seen on the mural paintings of Paestum, *Mon. dell' Inst.* viii. pl. 21, and *Ann.* 1865, pl. O, p. 262 ff.; and we have indications that Virgil was familiar with them (cf. *Aen.* vii. 639, 785; ix. 365).*

APULIAN STYLE (F 269-477).

This group forms by far the largest subdivision of this volume, and the vases are on the whole of more merit and greater interest than those of the last two groups. It may be roughly divided again into two classes—the early Apulian, comprising the large craters and amphorae; and the later Apulian, which includes the large phialae, and the smaller vases, pelikae, oinochoae, and canthari, with their different varieties. Almost every shape to be found in the Fourth Vase Room is represented in this style, while the epichysis, cantharos, and rhyton do not occur in any other group. Ruvo has yielded the greatest number of these vases, but they are also found at Bari, Ceglie, and Canosa.

The larger vases, as we have already seen (p. 13), show by their subjects that they were used for sepulchral purposes or for the worship of the dead; nearly all the examples represent offerings at a tomb either on the obverse or reverse. Others again contain purely mythological subjects, such as F 271, F 272, and F 278; the latter is the largest vase in the collection, and though unfortunately much restored, still a very fine specimen of its class, being richly decorated from head to foot, and containing two rows of figures on each side, besides subjects on the neck, and ornamentation over every available space. Many of these vases with their pompous and gaudy array of figures, and the architectural arrangement of the scenes with a temple or other erection in the middle, show clearly their indebtedness to the stage, as has been said above (p. 9). We may also note the fondness for large masses of white colour and abundance of yellow accessories, and the tendency to occupy every available space with flowers, rosettes, sashes, or other objects suspended or lying on the ground. A special group is formed by the nine kelebae, F 294-302, on which the figures appear to wear a variety of the local Messapian costume; the male figures are somewhat effeminately rendered, and yellow

* A cuirass of the description given above may be seen in the Bronze Room; it was probably found in Southern Italy. See also Schumacher, *Samml. Ant. Bronzen zu Karlsruhe*, pl. 13, fig. 14.

accessories are used in preference to white. For similar vases, see *Ann. dell' Inst.* 1852, pls. M-Q, p. 316 ff.

The later and less imposing vases are remarkable for great variety of shape and equally great poverty of conception. The forms, however, tend to become over-refined and even ugly, as is the case with the so-called epichysis; as to the subjects, they are confined to scenes of courting or exchanging of gifts, or, as in many cases, simply a figure of Eros holding a bunch of grapes or some other object. It is important to notice that on the Apulian vases the conception of Eros is invariably that of an androgynous nude figure, winged, with hair arranged in a feminine fashion, and decorated with necklace, earrings, and other adornments of jewellery. (For the different representations of Eros in vase-paintings, see Furtwaengler's *Eros in der Vasenmalerei*). On the most insignificant vases of all, the commonest subject is that of a female head covered with a cap, and this also occurs, as purely decorative, on the necks of larger vases, or even on a colossal scale as the only decoration of a hydria or phialè.

Certain other characteristics by which Apulian vases may always be known are: (1) the double lines of white or yellow dots marking the different levels of ground on which the figures stand; (2) the treatment of the hair of women, which on the finer examples is usually long, thick, and curly, having the appearance of a wig, but as a general rule it is gathered up in a broad cap, from which the ends escape and float behind. The men have heavy chins of a Doric type; the horses have small heads and abnormally thin necks. Amazons and other Oriental figures wear the Phrygian cap or *kidaris*, and cross-bands over the naked breast (as on F 278). Finally, zones of fishes and marine forms are often found as ornament.

ETRUSCAN AND LOCAL FABRICS (F 478-505).

Of this group of vases, we may regard F 478-489 as being undoubtedly Etruscan in their origin as well as provenance. The most remarkable are F 478 and F 479, the former being an early attempt of an Etruscan artist to imitate the work of the great Athenian painters of kylikes; the interior design shows that he had evidently learnt his art from the school of Hieron and Brygos, but Etruscan instincts are revealed in the over-elaboration and stiff mannerisms of the drawing. F 481 seems to be the result of similar attempts to imitate Greek work of the best period. F 479 is a very fine crater from Cività Castellana, the ancient Falerii, representing the infant Heracles strangling the snakes; a subject which, as stated above (p. 9), evidently derived its inspiration from a painting by Zeuxis. This vase appears to be an imitation by an Etruscan or, more strictly speaking, Faliscan artist, of an Athenian fabric; a few others in the same style are known (cf. *Mon. dell' Inst.* x. pl. 51, and *Annali*, 1878, p. 80 ff.). The design is drawn with a fine brush or pencil in thick dark colour, the inner parts being largely painted white. Below the designs is a characteristic band of palmettes, of a type which occurs nowhere else.

The other Etruscan vases are of a much inferior kind, and are all executed in a style which none can fail to recognise, with its imperfect black glaze and dull yellow clay. The style is dry and lifeless, the drawing helpless, and the whole has the repulsive and disagreeable effect which is so often the case with Etruscan art. In point of date these vases probably belong to the second and third centuries B.C. Greek mythological subjects are popular, as might be expected, *e.g.* on F 480 we have the suicide of Ajax and the death of Actaeon; but local deities are also introduced, such as Charun, Ker, and other strange conceptions of Etruscan religious belief.

F 490 is a very peculiar vase, probably the handiwork of some barbarian potter of Southern Italy; unfortunately the provenance is not known. The drawing is almost ludicrously childish. F 494 and F 500 have interesting subjects, but the style is scarcely above the level of the other vases ascribed to local fabrics, which are mostly of a rude and uninteresting type, and appear to be the work of native artists endeavouring, like the Etruscans, to imitate Greek examples.

ARCHAISTIC VASES (F 506-522).

This group falls into two classes: (1) imitations of the primitive styles; (2) imitations of the black-figured vases. The first comprises three oinochoae of unusual shape from the Cyrenaica, two aski from Southern Italy, and three fragments of vases from Naucratis. The subjects on the first five are painted in black pigment on a pale ground, after the method of the earliest painted vases; on the fragments the ground is red, and there is apparently a rude attempt to imitate the early fabrics of that place. It should be mentioned here that many of the local Cypriote fabrics, which at first sight present an appearance of considerable antiquity, are in fact late survivals of earlier methods, and in some cases may not be earlier than the Hellenistic age; many examples of this kind were brought to light at Amathus during the excavations on behalf of the Museum in 1894, but these arrived too late to be included in the present volume.

The second group consists entirely of local specimens from Southern Italy: F 506, from Nola, is a very fair attempt at copying a black-figured vase; the others, however, are merely the rudest specimens of painting in black pigment on red ground. They are thought to be the products of Iapygian aborigines.

VASES WITH OPAQUE RED DESIGNS ON BLACK GROUND (F 523-542).

These vases again are of local Italian manufacture, and recall the method of the "transitional" vases between the black and red figure styles, of which specimens are to be seen in B 681-700 (Vol. II.). They do not differ in subjects or general appearance from the ordinary vases of this time, but

the figures, instead of being left in the red of the clay, are seen to be painted in an opaque red slip on the black glaze with which the whole vase was covered, while the details are marked by incised lines, as on black-figured vases.

With this group we may include F 542, which, as stated above, is a phialè on which the design is painted in a red and white engobe on a black ground, and recalls in manner the wall-paintings of Pompeii. The effects of light and shade produced by hatched lines are very remarkable, and unique in vase-painting. It is probably of Campanian origin, and can hardly be earlier in point of date than 250 B.C.

APULIAN VASES OF BLACK WARE WITH OPAQUE WHITE DESIGNS (F 543-594).

This group of vases was formerly known as "Egnatian," owing to the fact that the majority of them had been found at Egnazia, the ancient Gnathia, in Apulia. It has, however, been shown by Lenormant (*Gaz. Arch.* 1881-2, p. 102; Rayet and Collignon, *Hist. Cér. Grecque*, p. 328) that they are most probably products of Tarentum. Specimens of this class have also been found in Melos (as F 553) and at Myrina in Asia Minor.

We have now reached the period at which the black-glazed ware entirely supersedes the old red-figure method, and such decoration as is still applied to the vases takes the form either of reliefs, or, as in the present group, of painting applied in the form of a slip or engobe. There is a manifest tendency to reduce the labour involved in the painting to a minimum, combined with an effort to strike out a new line in vase-painting, although at the same time much that is characteristic of the older Apulian method is retained.

The designs are for the most part in white, but yellow and purple are freely used; generally the actual subjects are confined to the neck or shoulder of the vase, the body being ribbed vertically, often with a narrow horizontal band, on which is painted some ornament. The subjects as a rule are little more than decorative, consisting of birds, female heads, or masks suspended from festoons. Occasionally, however, as on F 543 and F 550, a regular subject is seen.

VASES WITH INSCRIPTIONS, ETC. (F 595-608).

These have been collected together for convenience, although probably belonging to different fabrics; but none of them possess subjects either painted or in relief. F 607 and F 608 are included as having merely incised designs. F 595-599 are Greek inscriptions ranging from 450 to 300 B.C.; these are followed by three Etruscan and one Oscan inscription. The next, F 604, is a specimen of a very interesting class which is treated of at length by Jordan, *Ann. dell' Inst.* 1884, p. 5 ff.; see also Rayet and Collignon, *Hist. Cér. Grecque*,

p. 332. Fourteen specimens are known, dedicated to various Latin deities ; they are probably of Campanian origin, and from the character of the inscriptions may be placed about B.C. 250. Jordan considers that they were made for sepulchral purposes. It only remains to note the names of the owners on F 598, F 605, and F 606.

VASES WITH RELIEFS AND STAMPED DESIGNS AND MOULDED VASES (G 1-194).

These vases, although ranging from the best period of Greek art down to the very latest times, have been grouped together as distinct from the painted vases, under the heading G. They fall into several subdivisions, each of which will require a few remarks by way of introduction.

(1) Vases apparently of Athenian manufacture, belonging to the fourth century B.C. (G 1-26). All these have polychrome reliefs made separately and attached to the vases, except G 1, which is moulded in the form of a female head, and G 26, in the form of a Pegasus. The reliefs are generally covered with a white slip, but various other colours, such as red, blue, green, and also gilding, are employed. The most interesting subject is the seizure of Cassandra by Ajax on G 23, treated in a rude, almost barbarian, style. On this class, see Rayet and Collignon, *Hist. Cér. Grecque*, ch. 16.

(2) Vases of black ware with reliefs let in (G 27-86). The majority of these vases come from Southern Italy, and belong to the third century B.C. A large class is formed by the *askos*-shaped vase or *guttus*, with spout and ring-shaped handle, the top of which is usually decorated with a relief in a medallion ; another variety with handle over the back comes from the Cyrenaica. Many of these have interesting subjects ; we may note the Dionysos of G 42, which resembles the well-known figure on the east pediment of the Parthenon ; Kybelè in her chariot (G 46) ; Orestes at Delphi (G 48) ; and Eos rising from the waves (G 51). The majority of the reliefs, however, are merely Dionysiac masks or Gorgoneia. Among the other vases with reliefs may be mentioned G 28, a remarkable specimen, with a Roman inscription, and G 29, with mythological subjects.

(3) Vases with stamped patterns (G 87-95). The three lekythi (G 87-89) from Galaxidi are of curious shape and probably late date ; but G 90 is a vase of Greek fourth-century workmanship, and has an interesting subject, Perseus and the Gorgons.

(4) Megarian bowls (G 96-105) and fragments from vases with reliefs (G 106-117). This group of vases points to the fact that in Greece as well as in Southern Italy the tendency in the third century B.C. was to supplant painted vases by moulded ware, and imitations of metal. They are hemispherical or flat-bottomed cups, generally covered with a black glaze ; the majority have been found at Megara, whence their name. But those in the Museum Collection have come mostly from Athens and the islands of the Aegean Sea ; one was also

excavated for the Museum in 1894 at Amathus in Cyprus, but arrived too late to be included in the present volume; it has a combat of Greeks and Amazons for its subject. Besides decorative patterns, they are adorned with friezes in relief, the subjects being often mythological. Scenes from Homer are not infrequent (cf. C. Robert, *Homerische Becher*, in *50^{tes} Winckelmannsfestprogr.* 1890), while others present scenes from Euripides, of which we possess two examples, both, singularly enough, from the *Phoenissae*. Another interesting and almost unique subject is the rape of Augè by Heracles (G 103). These bowls may be regarded as the origin of the so-called Samian or Aretine fabrics. On the subject see Rayet and Collignon, *Hist. Cér. Grecque*, p. 352; Benndorf, *Gr. u. Sic. Vasenb.*, p. 117; Furtwaengler, *Coll. Sabouroff*, text to pl. 73; *Classical Review*, viii. (1894), p. 325; and Robert, *op. cit.*

(5) Calenian phialae and fragments (G 118-150). Like the Megarian vases, these consist of a series of bowls, but are much shallower, while the reliefs, instead of being arranged round the outside in friezes, form medallions in the centre of the bowl or friezes round the interior. They are regarded as having been manufactured at Cales (see *Gaz. Arch.* 1879, p. 43). G 118-119 are two very interesting complete examples, both with friezes of quadrigae containing deities, each driven by a Nikè. Several examples of this subject are known, generally with slight variations in the deities. It is interesting to compare with these vases two silver phialae in the Museum from Èze in France, which have almost identical subjects embossed upon them (Blanchet in *Mém. de la Soc. nationale des Antiquaires de France*, vol. 54). From the Castellani collection a series of fragments of these phialae have been acquired, all of which are published in Benndorf's *Gr. u. Sic. Vasenbilder*, pls. 57-58. The subjects are often repeated, showing that the same mould was used more than once. Several interesting scenes occur: Paris attacked by Deiphobos, Apollo with Daphnè and Marpessa, Heracles and Hylas, and also a purely Roman subject, Romulus and Remus suckled by the wolf. The names of Roman potters on some examples show that these phialae were made under Roman influence, probably about 200 B.C. On the subject see Gamurrini in *Gaz. Arch.*, l. c., and Rayet and Collignon, *op. cit.*, p. 346 ff.

(6) Vases in the shape of animals and human figures (G 151-178). Most of these come from Southern Italy; some are in the ordinary black-glazed ware, in other cases the red clay is covered with a white slip, which often flakes off, leaving the clay in its natural state.

(7) Vases of plain red ware with reliefs (G 179-194). These vases come for the most part from Bolsena, and are probably of very late date. The clay is glazed, but there are no traces of painting or even of black varnish being employed. The sole ornamentation is in the form of reliefs. As a rule the style is coarse and very poor, but the careful execution of the details on the rhyton G 189 should be noted. Vases of a similar type have been found in Italy, which bear traces of having been gilded or silvered; this question has been fully discussed by Klügmann in *Ann. dell' Inst.* 1871, p. 5 ff.; but there

are no remains of gold or silver on the Museum examples. The practice of covering vases with a preparation which gave them a metallic or silvery appearance was not uncommon, as we learn from Athenaeus (xi. 480 E):
*διάφοροι κύλικες γίνονται καὶ ἐν . . . Ναυκράτει. εἰσὶ γὰρ φιαλῶδεις μὲν, οὐ κατὰ
τόρον, ἀλλ' ὥσπερ δακτύλῳ πεποιημέναι, καὶ ἔχουσιν ὅσα τέτταρα, πυθμένα εἰς
πλάτος ἐκτεταμένον (πολλοὶ δ' ἐν τῇ Ναυκράτει κεραμεῖς ἀφ' ὧν καὶ ἡ πλῆσιον τῶν
κεραμείων πύλη Κεραμικὴ καλεῖται.) καὶ βάπτονται εἰς τὸ δοκεῖν εἶναι ἀργυραί.*

CATALOGUE.

ATHENIAN STYLE (F 1-148; see p. 15).

BELL-CRATER. Ht. 17 $\frac{5}{8}$ in. Diam. 18 in. Rhodes, 1885. *Biliotti Sale Cat.* 230. Designs red on black ground, with white accessories; ornate style. Shape Fig. 1. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Dionysiac thiasos**: In the centre, on an upper level, are **Dionysos** and **Ariadnè**, seated back to back, turning to look at each other; Dionysos is beardless, with ivy-wreath and fillet, curls in front of his ears, himation under him and between his legs, with borders of palmettes and wave-pattern; *rhyton* in r. hand, *thyrsos* in l. Ariadnè has her hair gathered in a top-knot, with curls in front of her ears, radiated *ampyx*, bracelets, long transparent white chiton, himation over lower limbs with radiated and wave-pattern borders, *thyrsos* in l. hand; her flesh is painted white, with outlines in yellow. Below Dionysos is a Satyr seated on an overturned *diota* to l., with ivy-wreath and fillet, turning back to look at a youthful Satyr to l., with ivy-wreath and fillet, in r. hand an *oinochoè*, in l. a *rhyton*; a hare to r. leaps up towards the first Satyr. On the l., on a level between Dionysos and the Satyrs, is a Maenad to r., as Ariadnè, holding up a veil at back with r. hand; behind her, on the ground, is a Satyr to r., with ivy-wreath and fillet, *thyrsos* in r. hand and *rhyton* in l., and above him is seen the upper part of a Satyr, who turns to look on at the scene, the lower part of his figure being supposed to be concealed by the rocky ground; he has ivy-wreath and fillet, *rhyton* in r. hand and *thyrsos* in l. On the r., below Ariadnè, is a Maenad seated to l., with curly hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, long chiton and *diploidion* with embattled and wave-pattern borders, *thyrsos* in r. hand; l. rests on a *tympanon* ornamented with wreath and wave-border. Behind her is a Maenad moving away and looking back (as the last, but with radiated border to chiton). Above, between the two last, is a Satyr seated to r. looking to l., with ivy-wreath and fillet, holding up a *tympanon* (as before) in both hands. On the extreme r., on the same level, is the upper part of a Satyr to r., turning to look on at the scene, his legs supposed to be concealed by the rocky ground; he has ivy-wreath, fillet, and *thyrsos* in r. hand.

(b) **Komos** of four *ephebi* moving to r., with myrtle-wreaths, and chlamydes

over their shoulders; the first has a long staff in l. hand and looks back at the second, who plays the double flute; the third has a torch in l. hand and looks back at the fourth, extending r. hand to him, at which he looks up.

- F 2.** BELL-CRATER. Ht. $16\frac{1}{2}$ in. Diam. $15\frac{3}{8}$ in. Rhodes, 1890. Presented by Sir Henry Layard, G.C.B. Designs red on black ground; coarse, and much worn. Above the designs, laurel-wreath; below, maeander; under each handle, a palmette.

(a) **Symposion**: On the l. are two youths reclining on a couch, turned to the front and looking to r., with drapery over lower limbs, and l. arms resting on pillows; the one on the l. has r. hand raised, the other, r. hand extended. On the r. are two similar youths reclining to l.; before each couch is a table, and above are three bunches of grapes. Between the couches is a female figure to r., with hair gathered in an *opisthosphendonè*, and loose embroidered chiton, hands extended.

(b) In the centre is an *ephebos* to r. wrapped in a himation; on either side, turned towards him, is an *ephebos* with himation over l. shoulder, holding a ball in r. hand; before the one on the r. is a *phiale* (?).

- F 3.** FRAGMENT of bell-crater. $8\frac{3}{4} \times 5$ in. Rhodes, 1856. Design red and white on black ground.

Toilet-scene: In the centre is seen the top of a large white laver, on the l. side of which is a female figure seated to l., looking to r., with hair tied in a bunch, radiated *ampyx*, necklace, bracelets; lower part lost. On the other side of the laver is a nude female figure to the front looking to l., as the last (earrings, bracelet on l. arm), l. hand raised, r. resting on the laver; beyond her is part of a draped female figure with r. hand extended. Over the laver Eros hovers to r., with flesh painted white with yellow markings, radiated fillet, and bracelet on l. arm; in r. hand he holds out a white string, in l. a string of yellow beads. On the l. is part of a female figure to r., with necklace, bracelets, long girt chiton and bordered *diploidion* embroidered on the breast; she holds up a chequered *pyxis* with open lid in l. hand.

- F 4.** BELL-CRATER. Old No. 1314. Ht. 13 in. Diam. 13 in. From Telos. Payne Knight Coll. Knapp, *Nike in d. Vasenn.*, p. 63. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maeander and chequer-pattern; round the ends of the handles, egg-moulding; below them, palmettes.

(a) In the centre is **Dionysos** seated to r., beardless, with long curls, wreath, *thyrsos* in l. hand, on the rock beneath him a white himation; he looks back at **Ariadnè**, who stands to r., with hair in bunch at back, radiated *ampyx*, long embroidered chiton with broad stripe down the front and border of wave-pattern and rays. Behind her is a Satyr advancing to r., with r. hand raised to back of head. Before Dionysos is another Satyr stooping forward, with r. hand on Dionysos' shoulder, and l. extended; both Satyrs wear wreaths. Behind the last Satyr is a Maenad to r. looking back, with radiated *ampyx*, earrings,

necklace, bracelets, long girt chiton with radiated border ; between her and the Satyr is a cluster of grapes.

(b) In the centre is **Nikè** to r., with hair in knot and long girt chiton leaving r. shoulder bare, extending both hands to an *ephebos* wrapped in himation, who advances r. hand to meet hers ; behind Nikè is a similar *ephebos* with r. hand extended.

- F 5.** BELL-CRATER. Ht. 13 in. Diam. $13\frac{1}{2}$ in. Telos, 1859. Designs red on black ground, with white accessories ; very coarse. Above, laurel-wreath ; below, maeander and chequer-patterns.

(a) Three Maenads moving to r. ; the first has a white radiated fillet, and is wrapped in a himation ; the second has a white radiated fillet wound round her hair, which is gathered in a bunch behind, himation over l. shoulder, white shoes, r. hand raised, *tympanon* in l. ; the third similar, but no *tympanon*. They are preceded by a youthful Satyr with a radiated white fillet, panther's skin over l. arm, and white *taenia* held up in r. hand. The flesh of the second and third Maenads is painted white, with yellow markings.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to r. ; the one on the l. has a strigil, the centre one a ball on which is a cross.

- F 6.** BELL-CRATER. Ht. $10\frac{7}{8}$ in. Diam. $11\frac{1}{2}$ in. Telos, 1859. Designs red on black ground, with white accessories ; very coarse, especially the reverse. Above the designs, laurel-wreath ; below each, maeander.

(a) **Contest of two Amazons with Gryphon:** On the l. is an Amazon to r. with white *kidaris*, long girt chiton with black bars on the front, and spotted *anaxyrises*, thrusting her spear into the Gryphon, which is painted white, with wings addorsed, and rushes on the other Amazon (as the first), who retreats to r., turning back to thrust with spear.

(b) Two *ephebi* confronted, in himatia ; the one on the l. holds out a ball.

- F 7.** BELL-CRATER. Ht. $14\frac{3}{4}$ in. Diam. $14\frac{5}{8}$ in. Telos, 1859. Designs red on black ground, with white accessories ; very coarse. Above the designs, laurel-wreath ; below, maeander and chequer ; below the handles, palmettes.

(a) **Dionysiac group:** In the centre is **Dionysos**, bearded, with white fillet, himation over lower limbs, and *thyrsos* in r. hand, reclining to l. on a couch, with l. hand resting on two white cushions ; along the top of the couch is a wave-pattern. At the end of the couch, with r. arm on his l. shoulder, sits a Maenad with hair gathered in an *opisthosphendonè*, necklace, long girt chiton, flesh painted white. At the other end stands a Maenad in long white chiton and himation with chevron-border over r. shoulder, holding out a *rhyton* in r. hand and *phiale* in l. ; behind her advances a youthful Satyr with wreath and fawn-skin over l. arm, playing the double flute. By the side of the couch is a Satyr seated on the ground to r., looking back with face upturned, l. arm resting on a cushion ; he wears a wreath. Above are three bunches of grapes, and on the r. the top of a Doric column ; below the couch is a plant.

(b) Three *ephebi* conversing, with himatia over their l. shoulders ; the centre one stands to r. and holds a ball ; the one on the r. holds an *aryballos* by a string.

- F 8. BELL-CRATER. Ht. 13 in. Diam. $13\frac{3}{4}$ in. From Kertch. Much injured and repaired ; one handle broken off, and modern foot. Designs red on black ground, with white accessories. Above the designs, laurel-wreath ; below, maeander alternating with diaper pattern ; under the handles, palmettes.

(a) Three *ephebi* riding to r., the foremost looking back at the other two, with r. hand extended to them ; they wear fillets, short chitons with palmette patterns in front, and white cuirasses.

(b) Three *ephebi* wrapped in himatia, conversing, the centre one to r. ; the one on the r. has a *thyrsos* ; very rudely executed.

- F 9. CRATER. Ht. $6\frac{1}{2}$ in. Diam. $6\frac{1}{2}$ in. Athens, 1813. Burgon Coll. Much injured. Designs red on black ground ; coarse style. Shape as Vol. III. fig. 9. Above the designs, and below each, egg-moulding.

(a) An ithyphallic beardless term to l. on two steps ; beside it an altar with Ionic capital. Facing it is *Nikè*, with hair in a knot at the back, long embroidered chiton girt at the waist, and hands extended. Above hangs an object marked with a cross.

(b) An ithyphallic beardless term to r., seen from behind at an angle ; beside it an altar, as on (a).

- F 10. PELIKÈ. Old No. C. 24. Ht. $6\frac{1}{2}$ in. Cyrenaica, 1866. Designs red on black ground. Above, egg-moulding ; below, wave-pattern ; under the handles, palmettes and flowers. Shape Fig. 9.

(a) A Satyr to r. with wreath, *endromides*, and panther's skin held out on l. arm, in r. hand a ball.

(b) A female figure leaning forward to r., with l. foot raised on a rock, hair in a bunch, open cap radiated in front, long girt bordered chiton, and sandals ; in r. hand she holds out a *phiale* ; over her r. arm a *taenia*.

- F 11. PELIKÈ. Old No. C. 26. Ht. $7\frac{1}{4}$ in. Cyrenaica, 1856. Werry Coll. Designs red on black ground, with white accessories. Round the lip and above and below the designs, egg-moulding.

(a) A female head to r. with embroidered veil and chiton, painted white with yellow markings, confronting a crane painted white, wings red ; between them, a *tympanon* ; behind the crane, a *pelta* ornamented with a star.

(b) Two *ephebi* confronted, wrapped in bordered himatia ; between them a ball (?).

- F 12. PELIKÈ. Old No. C. 27. Ht. $7\frac{1}{2}$ in. Benghazi, 1867. Designs red on black ground, with white accessories. Above and below the design, and round the lip, egg-moulding.

(a) A female head to r. with embroidered cap or veil, painted white with

yellow markings, confronting a Gryphon, partly white, not visible below the shoulder.

(b) Two *ephebi* confronted, wrapped in bordered himatia; the one on the r. extends r. hand.

- F 13. PELIKÈ. Old No. C. 25. Ht. 7 in. Benghazi, 1867. Designs red on black ground, with white accessories; much worn. Above and below the design, and round the lip, egg-moulding.

(a) A female head to l. with close embroidered cap, earrings, and necklace; **Eros** flies towards it, with mirror in r. hand, flesh painted white; between them, a *tympanon* and a tendril.

(b) Two *ephebi* confronted, wrapped in himatia; the one on the l. holds up a *discos* (?); before the other is a ball.

- F 14. PELIKÈ. Ht. 9½ in. Budrum, 1857. Design red on black ground, with white accessories; much worn away. On the lip, above the design, and below all round, egg-moulding; below the handles, palmettes.

(a) **Amazonomachia**: A mounted Amazon to r., on a white horse which rears up, thrusts with spear at a Greek warrior who retreats, looking back. The Amazon has a helmet, short girt chiton, and *anaxyrides* with patterns; the Greek has a chlamys on l. arm and a white shield. In the field, two tendrils.

(b) Two *ephebi* confronted, in himatia; the one on the l. holds up a ball, and between them is a *stelè*; design almost obliterated.

- F 15. PELIKÈ. Ht. 10¼ in. Rhodes, 1885. *Biliotti Sale Cat.* 234. Much injured and restored, especially lip and one handle. Designs red on black ground; above and below, egg-moulding.

(a) Head of a Persian to l., in an embroidered Phrygian cap; facing on either side is the head of a Gryphon; of the one on the r., part of a wing is also visible. On the l. of the Persian's head is an axe; on the r., a spear-head.

(b) Two *ephebi* confronted, wrapped in himatia; the one on the r. extends r. hand; between them, a *phialè*.

- F 16. PELIKÈ. Ht. 7¾ in. Rhodes, 1885. *Biliotti Sale Cat.* 234. Lip much broken; one handle repaired. Designs red on black ground; above and below, egg-moulding.

(a) Heads of a horse with bridle and bit, and of a female figure in close embroidered cap, both to r.

(b) An *ephebos* to r., wrapped in a himation.

- F 17. PELIKÈ. Ht. 7½ in. 1883. Designs red on black ground; very coarse. Above and below each design, egg-moulding.

(a) A female figure moving to r., with hair in a knot and long bordered chiton with embroidered *diploidion*, r. hand raised; in l. she holds out a tendril. **Eros** flies towards her, with a tendril in l. hand, r. extended; between them is a hood.

(b) An *ephebos* to r., wrapped in a bordered himation, with staff in r. hand.

- F 18.** HYDRIA. Ht. $5\frac{1}{2}$ in. Rhodes, 1885. *Biliotti Sale Cat.* 234. Designs red on black ground, with egg-moulding above and below.

A female head to r., with close cap and earrings, confronted by an *ephebos* wrapped in a himation.

- F 19.** HYDRIA. Old No. C. 8. Ht. 13 in. Cyrenaica, 1866. Design red on black ground, with white accessories. Round the lip, egg-moulding; on the neck, laurel-wreath. On the shoulder each side, a tendril; below the design, maeander and crosses.

Offerings at a tomb: In the centre is an Ionic column on two steps, with egg-moulding on the necking and a long embroidered *taenia* tied round it; behind it is a conical *tumulus* (cf. B 239, B 543, and D 5), over which is laid a black *taenia*. On the l. is a female figure to r., with hair in a bunch, earrings, necklace, bracelets, long girt chiton with a stripe down the side, in r. hand a white wreath; on her l. hand is perched a dove to r. On the r. is a similar female figure seated on raised ground, with a *phiale* in r. hand containing five fruits; with l. hand she adjusts the fastening of her chiton on l. shoulder; behind her is a *cista* ornamented with chevrons, wavy lines, and maeander.

- F 20.** LEKANÈ. Old No. C. 46. Ht. $8\frac{1}{4}$ in. Teuchaira, 1867. Designs red on black ground; much injured, parts lost. Shape Fig. 10. The ornaments in relief have probably been gilt. On the shoulder, tongue-pattern.

Two *Nikae* flying one from each side towards a female figure, the one on the r. with hair in a knot, the other wearing a close cap; both have long girt bordered chitons with *diploidia*, and carry *alabastra* in one hand. The female figure rushes to r., looking to l.; she has a fillet and necklace of raised beads, hair in a knot, bracelets, long girt chiton and bordered *diploidion* reaching to the hips; in r. hand she holds up a *cista*, in l. a circular *pyxis* (?), mostly broken away; from either hand hangs an embroidered *taenia*. In the field, two embroidered *taeniae* and a mirror.

- F 21.** OINOCHOÈ. Ht. $7\frac{1}{2}$ in. Melos, 1819. Burgon Coll. Design red on black ground; coarse style. Shape as Vol. III. fig. 14. On the neck, scroll-pattern.

Two *ephebi* confronted, wrapped in bordered himatia; between them a nude *ephebos* to r., holding up a strigil in l. hand, r. extended.

- F 22.** OINOCHOÈ. Ht. $6\frac{3}{4}$ in. Melos, 1819. Burgon Coll. Design red on black ground; very coarse. Above, scroll-pattern.

Two *ephebi* confronted, wrapped in bordered himatia; between them a nude *ephebos* to r. with r. hand extended, holding up a ball ornamented with a cross and dots in l.

- F 23.** OINOCHOÈ. Ht. $6\frac{1}{2}$ in. Troad, 1877. Presented by A. W. Franks, Esq. Much broken and worn. Design red on black ground; above, tongue-pattern.

Two *ephebi* confronted, with himatia over l. shoulders, the one on the l.

extending r. hand ; between them, a nude *ephebos* to r., with l. foot raised on a rock, hands extended, in l. a strigil ; before him, a ball.

- F 24.** OINOCHOË. Ht. $6\frac{1}{2}$ in. From Nola. Temple Coll., 1856. Design red on black ground ; above, tongue-pattern ; below, egg-moulding.

Two *ephebi* confronted, with himatia over l. shoulders ; between them, a nude *ephebos* moving to r., with strigil held up in l. hand and in r. an *aryballos*.

- F 25.** OINOCHOË. Ht. $6\frac{7}{8}$ in. Nisyros, 1856. Design red on black ground ; above, tongue-pattern ; below, egg-moulding.

An *ephebos* to r., with bordered himation over l. shoulder, holding out a ball ; before him, a ball ; and a nude *ephebos* to r., with hands extended to a third wrapped in a bordered himation.

- F 26.** OINOCHOË. Ht. $6\frac{1}{2}$ in. Nisyros, 1859. Design red on black ground ; coarse style. Above, tongue-pattern ; below, egg-moulding.

Head of an Amazon on horseback to r., with long hair and embroidered Phrygian cap, the horse's head visible ; behind, the head and neck of a Gryphon with crest and mane.

- F 27.** OINOCHOË. Ht. 7 in. Troad, 1877. Presented by A. W. Franks, Esq. Design red on black ground ; coarse style. Above, tongue-pattern ; below, egg-moulding.

An *ephebos* to r., with bordered himation over l. shoulder and r. hand extended ; before him, a ball ; and a nude *ephebos* to r., with hands extended to a third wrapped in a bordered himation.

[On the neck and below the design is incised : +OTPINAZ, which appears to be an Etruscan or Oscan word ; if so, this vase must be an importation from Italy to the Troad.]

- F 28.** OINOCHOË. Ht. $6\frac{5}{8}$ in. Bourgounte, Carpathos, 1886. Broken in front. Design black on red ground ; above, scroll-pattern.

On the r. an *ephebos* with wreath, wrapped in a bordered himation, stooping forward ; in the centre a nude *ephebos*, with hands extended, about to leap ; before him, a *stelè*, and above, a thong suspended ; facing him is a third *ephebos*, wrapped in a bordered himation, with staff in r. hand.

- F 29.** LEKYTHOS. Ht. 5 in. Bourgounte, Carpathos, 1886. Design red on black ground ; coarse style. Below the design, egg-moulding.

A panther crouching to r., looking back.

- F 30.** LEKYTHOS. Old No. C. 44. Ht. $4\frac{5}{8}$ in. Cyrenaica, 1866. Design red on black ground ; coarse style.

A panther crouching to r., with l. fore-paw raised ; before him, tendrils.

- F 31.** ALABASTRON. Old No. C. 45. Ht. $7\frac{1}{2}$ in. Cyrenaica, 1856. Werry Coll. Design
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ed on black ground, with white accessories. Above, egg-moulding; below, wave-pattern; at the back, a palmette. Shape as Vol. II. fig. 6.

Eros seated to l. on a rock, with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, string of beads over r. shoulder, anklet on l. leg, and sandals, in r. hand a *pyxis* with open lid and a *taenia*; behind him, a plant and a rosette.

[This Eros is of the androgynous type familiar on Apulian vases; it seems that this vase must be an importation from Italy, like F 27 and F 553.]

- F 32.** ASKOS. Old No. C. 52. Ht. $2\frac{1}{2}$ in. Diam. $3\frac{1}{2}$ in. Cyrenaica, 1866. Design red on black ground. Shape as Vol. III. fig. 16.

On one side of the handle is a wolf (?) preparing to spring to r.; on the other, a he-goat running to r.

- F 33.** ASKOS. Old No. C. 54. Ht. 2 in. Diam. 4 in. Cyrenaica, 1866. Design red on black ground. Ring-shaped handle; in the centre, a strainer.

A lion and wolf (?) confronted, crouching down; at the back, a palmette.

- F 34.** ASKOS. Old No. C. 50. Ht. $4\frac{3}{8}$ in. Diam. $4\frac{1}{2}$ in. Cyrenaica, 1866. Shape as F 32.

Two female heads looking towards the mouth of the vase, with close embroidered caps; one has earrings and necklace; before each is a tendril.

- F 35.** COTYLÈ. Ht. $4\frac{1}{2}$ in. Diam. 5 in. Naucratis, 1888. Fragments put together and restored. Designs red on black ground. Shape as Vol. III. fig. 8. Under each handle, a palmette and tendrils.

(a) A Satyr seated to r., with wreath and *thyrsos*, his arms clasped round his l. knee; before him is a female figure holding out a *phiale* in r. hand, with wreath, long bordered chiton and *diploïdion*.

(b) An *ephebos* to r., with himation over l. shoulder and two spears in r. hand; before him is a draped figure advancing rapidly; design much obliterated.

- F 36.** FRAGMENT of crater. $6\frac{1}{2} \times 7$ in. Naucratis, 1886. Design red on black ground, with white accessories; above, laurel-wreath.

Symposion: A couch before which is a table holding viands; on it recline two male figures to l., with wreaths, drapery over lower limbs, and l. arms resting on embroidered cushions. The one on the l. is bearded; he holds up a *kylix* by the handle with r. fore-finger, as if playing *cottabos*, and looks back at the other, who extends r. hand. Above are two bunches of grapes.

- F 37.** CRATER. Old No. 1436. Ht. $14\frac{1}{2}$ in. Diam. $13\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, iv. pl. 90; Inghirami, *Vasi Fitt.* ii. pl. 177; *Philologus*, 1867, pl. 4, fig. 3 (reversed), p. 234 (Jahn). Designs red on black ground, with accessories of white and purple; restored. Above, laurel-wreath; below each design, maecander and chequer. Shape as Vol. III. fig. 9.

(a) **Symposion**: On a couch ornamented with wave-pattern and crosses

recline two male figures to l. ; the one on the l. has curly hair and beard, purple fillet, and himation over lower limbs, l. arm resting on a chequered pillow ; he holds a *kylix* by the handle with r. forefinger, as if playing *cottabos*. The other is beardless, with curly hair, a purple and a white fillet, and himation over lower limbs, r. hand extended, l. arm resting on a similar pillow ; the mattress of the couch is embroidered. On the l. is *Eros* hovering to r., holding out a chaplet of beads in both hands ; before him is a *cottabos*-stand, painted purple.

[On the subject of the *cottabos*, see Stephani, *Compte-Rendu*, 1869, p. 219 ff. ; Becker, *Charicles*, p. 349 ; *Archaeologia*, li. p. 383 ff. ; Smith, *Dict. Ant.*³ i. p. 558 ; Becq de Fouquières, *Les Jeux des Anciens*, p. 212 ; Sartori, *Das Kottabos-Spiel der alten Griechen*.]

(b) Two *ephebi* confronted, with fillets and himatia over l. shoulders ; the one on the l. holds out a strigil, the other has a staff in r. hand. Between them is a *stelè*, on which is a fruit ; and above, an *aryballos*.

- F 38.** CRATER. Ht. $9\frac{3}{8}$ in. Diam. $8\frac{1}{2}$ in. From Egnazia. Temple Coll., 1856. Designs red on black ground, with white accessories. Above the designs, laurel-wreath ; on either side, tendrils.

(a) A youthful Satyr moving to r. looking back, with ivy-wreath, chlamys over shoulders, armlets, shoes, *thyrsos* in r. hand and a flower (?) in l.

(b) An *ephebos* to l. wrapped in a himation with border of dots, wearing a fillet and shoes.

- F 39.** BELL-CRATER. Old No. 1285. Ht. $9\frac{3}{8}$ in. Diam. 10 in. Payne Knight Coll. Roscher, i. p. 2760 (*art. Hyakinthos*). Designs red on black ground, with inner markings faintly traced in red. Shape Fig. 1. Above the designs, laurel-wreaths ; below each, a band of maeander and crosses.

(a) *Zephyros* pursuing *Hyakinthos* (?) : *Zephyros* to r., nude, beardless, and winged, with hands extended, pursues *Hyakinthos*, who is beardless, with fillet and chlamys over l. arm, and moves away to r., looking back.

(b) Two *ephebi* confronted, in himatia, with mouths open, as if conversing ; the one on the l. has a staff ; between them hangs a pair of *halteres*.

- F 40.** BELL-CRATER. Ht. $11\frac{1}{2}$ in. Diam. $12\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Designs red on black ground. Above the designs, laurel-wreath ; below, maeander alternating with crosses.

(a) **Departure of two youthful warriors** : On the l. is a youth to r., with bordered chlamys over arms, spear in r. hand pointing downwards, and l. hand resting on shield, on which is a wheel of four spokes surrounded by a ring of dots. Facing him is a female figure, with hair in a knot and fillet wound twice round her head, necklace, bracelet on r. arm, long chiton and bordered himation, holding up a *phiale* in r. hand. Behind her is a warrior to l., nude and beardless, with spear in r. hand, and shield with star of sixteen points and band of dots round rim resting against hip.

(b) Three *ephebi* conversing, with fillets and bordered himatia, the centre one to l.; each of the outer ones has a staff.

- F 41. BELL-CRATER. Old No. 1286. Ht. $12\frac{3}{8}$ in. Diam. $14\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, i. pl. 77. Designs red on black ground. Above the designs, laurel-wreath; below each, a band of maeander and crosses.

(a) **Departure of a warrior:** In the centre is a youthful male figure to r., with chlamys over shoulders, spear in r. hand, and shield (on which is the device of a star) resting against his hip; in l. hand he holds out a *pilos* to a similar figure with spear in r. hand and chlamys over l. arm. On the l. is a bearded male figure to r., with fillet, himation over l. shoulder, and staff in r. hand.

(b) Three *ephebi* in himatia, the centre one to l.; each of the others has a staff.

- F 42. BELL-CRATER. Ht. $12\frac{1}{2}$ in. Diam. $12\frac{7}{8}$ in. Hamilton Coll. Designs red on black ground. Above the designs, laurel-wreath; below each, maeander and crosses.

(a) In the centre is a youth seated on a rock to l., nude, with spear in l. hand and r. hand on his knee; on the l. a female figure advances towards him, with close cap, long chiton and himation. On the r. a female figure, attired as the other one, moves away, looking back.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to l. with r. hand extended.

- F 43. BELL-CRATER. Old No. 1687. Ht. $12\frac{1}{2}$ in. Diam. $12\frac{5}{8}$ in. Towneley Coll. Passeri, *Pict. Etr.* ii. 117. Lip injured. Designs red on black ground, coarsely executed. Above the designs, laurel-wreath; below, maeander and crosses.

(a) **Heracles** to r., nude and beardless, seizes a Centaur round the middle, raising him off the ground; the Centaur looks back, with r. arm extended. On the r. is **Athenè** looking on, holding Heracles' club in r. hand, and a spear in the l., against which rests her shield (myrtle- or olive-wreath as device); she wears a crested helmet ornamented with a spray, and long chiton with *diploïdion*.

(b) Three *ephebi* conversing, wrapped in bordered himatia; the centre one, who stands to r., wears *endromides*.

- F 44. BELL-CRATER. Old No. 1342. Ht. $10\frac{1}{8}$ in. Diam. $10\frac{7}{8}$ in. Bequeathed by Miss Auldjo, 1859. Designs red on black ground, with white accessories. Above the designs, a guilloche pattern; below each, a band of maeander and crosses.

(a) A youthful Satyr moving to l., with wreath, and *thyrsos* in l. hand, holding out a burning torch in r. hand to another youthful Satyr in front of him, who turns back to look at him; he has a wreath, chlamys over r. arm held up in l. hand, and a *rhyton* in r. hand.

(b) Two *ephebi* conversing; the one on the l. is wrapped in his himation;

the other has a staff and himation over l. shoulder. Between them hangs a pair of *halteres*.

- F 45.** BELL-CRATER. Ht. 11 in. Diam. $11\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below each, a band of maeander and crosses.

(a) A victorious warrior to r., beardless, with chlamys fastened with *fibula* in front, spear in r. hand, and shield in l. resting on the ground, with boss in the form of a star-pattern; facing him is a wingless *Nikè* (?), with hair in knot at back, bracelets, and long chiton with *diploëdion* fastened by *fibulae* on the shoulders, holding up a wreath in r. hand and a *phialè* in l.

[For the wingless *Nikè*, cf. F 66 and F 84.]

(b) Two *ephebi* confronted, each with staff and himation over l. shoulder; between them is suspended a pair of *halteres*.

- F 46.** BELL-CRATER. Old No. 1284. Ht. $9\frac{3}{4}$ in. Diam. $11\frac{1}{4}$ in. Hamilton Coll. Designs red on black ground, with white accessories, faded. Above the designs, a myrtle-wreath; below each, maeander.

(a) *Dionysos* moving to r. looking back, bearded, with long hair looped up under a radiated *taenia*, long chiton and himation, *thyrsos* in l. hand; he holds out a *cantharos* in r. hand to a Satyr who holds an *oinochos* in r. hand, and in l. a blazing torch. They are preceded by a beardless Satyr moving to r., playing the double flute; he is bald on the forehead; both Satyrs wear wreaths.

(b) An *ephebos* to l., with fillet and himation, leaning on a staff, with mouth open as if conversing; on either side facing him is a female figure wrapped in a himation, the one on the l. with arms extended, and a fillet wound three times round her head.

- F 47.** BELL-CRATER. Ht. $13\frac{1}{4}$ in. Diam. $14\frac{1}{2}$ in. From the Basilicata. Blacas Coll., 1867. De Rossi, *Vasi Greci di Blacas*, pl. 8. Designs red on black ground. Above the designs, laurel-wreath; below each, maeander and crosses.

(a) *Heracles* to r., beardless, with lion's skin on l. arm, quiver and bow slung round him, club in r. hand, and l. extended, confronted by *Nikè*, who advances towards him; she has her hair tied in a bunch, earrings, necklace, long chiton with beaded girdle, and holds out a wreath in r. hand. Between them is a tendril; behind *Heracles*, a small *stelè* and a *taenia* suspended.

(b) Two *ephebi* confronted, in himatia: the one on the l. turns half away, and has a staff; the other has a large *taenia* in one hand. Between them is a *stelè*, and above it a pair of *halteres*.

- F 48.** BELL-CRATER. Old No. 1334. Ht. $13\frac{1}{2}$ in. Diam. $13\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, iv. pl. 52. Repaired and restored. Designs red on black ground; coarsely executed. Above the design, laurel-wreath; below, maeander and chequer; round the handles, egg-moulding.

(a) **Symposion**: Two couches placed end to end, on which recline four youths; on the l. is a fifth youth kneeling to r. on the couch, nude, with wreath, r. hand raised, in l. a *tympanon*. The first of the four has a wreath and embroidered himation over lower limbs, l. hand resting on a pillow; above hovers **Eros** to r., wearing a wreath and holding out a *taenia*. He turns to look at the next, who holds out a *kylix* to him; the next (wreath, *rhyton* in r. hand, *phiale* in l.) looks back at the fourth, who sits up (wreath, r. hand at back of head, l. on pillow, embroidered coverlet over lower limbs). Before each couch is a table with fruit; above is a vine spreading over the design.

(b) Three *ephebi* conversing; the centre one to r., holding out a strigil; all wear bordered himatia.

- F 49.** BELL-CRATER. Old No. 1307. Ht. $12\frac{7}{8}$ in. Diam. $13\frac{3}{8}$ in. Towneley Coll. Repaired. Designs red on black ground; the red glaze completely worn away. Above the designs, laurel-wreath; below each, maeander and chequer; round the ends of the handles, egg-moulding.

(a) **Dionysiac group**: A seated Satyr is playing on the flutes to a Maenad who stands before him on the r.; her hair is gathered in a knot at the back, and she wears a long girt chiton; in l. hand is a *thyrsos*, and in r. she holds out a dish on which are two large bunches of grapes. Behind the Satyr stands a similar Maenad, and behind the first Maenad a Satyr advances with *thyrsos* in l. hand and an *askos* of skin in r. Each *thyrsos* has a projecting spur.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to r.

- F 50.** BELL-CRATER. Old No. 1310. Ht. $12\frac{7}{8}$ in. Diam. $14\frac{1}{2}$ in. Designs red on black ground, with yellow accessories. Above the designs, laurel-wreath; below each, a pattern of maeander and crosses.

(a) **Cottabos-subject**: A female figure runs to l., looking back, carrying a cottabos-stand over her shoulder in r. hand, and in l. a torch; from the former hangs a *taenia*. She has curly hair, yellow fillet, earrings, necklace, long bordered chiton with *diploidion*, and bordered himation over arms. Following her is a youth with a fillet wound round his head, bordered chlamys over shoulders, *cantharos* in r. hand, and *thyrsos* in l.

(b) An *ephebos* moving to r., with bordered himation over l. shoulder; he carries a large dish on his shoulders, in which is a pig; facing him is a similar *ephebos*, with a staff in l. hand and a purse held out in r. This scene appears to be connected with some religious ceremony, or a race in which the prize was a pig.

- F 51.** BELL-CRATER. Old No. 1320. Ht. $13\frac{1}{2}$ in. Diam. $13\frac{3}{8}$ in. Payne Knight Coll. Designs red on black ground, with white accessories; rudely drawn. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding.

(a) **Dionysiac group**: On the l. is a Maenad to r., with curls in front of ears, radiated *ampyx*, earrings, necklace, long girt bordered chiton with wave-pattern on breast, and *thyrsos* in r. hand; behind her, a plant. Next is **Dionysos** seated

to l. looking to r., beardless, with curls in front of ears, radiated fillet, bordered himation over lower limbs, and *thyrsos* in r. hand. Next is a Maenad to r., as the first (bracelets, bunch of grapes hanging from *thyrsos*, *tympanon* balanced in l. hand); before her, a Satyr retreating, with wreath, panther's skin knotted in front, and *thyrsos* in l. hand, r. hand raised as if in astonishment. Above, a cluster of berries or leaves.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to r.; behind him hangs a *pyxis*.

- F 52.** BELL-CRATER. Old No. 1298. Ht. $12\frac{1}{8}$ in. Diam. $13\frac{1}{4}$ in. Hamilton Coll. D'Hancarville, iii. pl. 97; Inghirami, *Vasi Fitt.* ii. pl. 149. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below each design, a band of maeander alternating with a pattern of crosses.

(a) In the centre is a Maenad seated to l., with hair in a knot behind, beaded *ampyx*, necklace, bracelet on l. arm, long girt chiton, *thyrsos* in r. hand; she turns back to look at another who offers her a basket of fruit; she is similarly attired, with earrings, *diploïdion*, and *thyrsos* in l. hand. On the l. is a youthful Satyr standing near the Maenad, with fillet, *rhyton* in r. hand, and white *situla* in l.

(b) Two *ephebi* conversing, wearing fillets and himatia; the one on the l. extends r. arm as if speaking; on either side of him hangs a *taenia*.

- F 53.** BELL-CRATER. Old No. 1296. Ht. $12\frac{7}{8}$ in. Diam. $14\frac{1}{4}$ in. Towneley Coll. Overbeck, *Kunstmyth.* (*Apollo*), p. 327. Designs black on red ground, with occasional yellow accessories. Above the designs, a laurel-wreath; below each design, a pattern of maeander and chequer.

(a) On the r. is **Apollo** (?), seated to l., beardless, wearing a fillet, with a bordered chlamys on the rock beneath him; in r. hand he holds a laurel-branch; by his side is a duck to l. Facing him is **Artemis** (?), with hair gathered in an embroidered *opisthosphendonè*, earrings, necklace, bracelets, long bordered chiton and *diploïdion* with girdle on which are large white studs; in r. hand she holds a spear, in l. she holds out a hare over a *stelè* between them, above which hangs a fillet. Behind each figure is a tendril.

(b) Two *ephebi* confronted, each with a staff, and bordered himation over l. shoulder; between them is a *stelè* with rude diaper pattern; above it a pair of *halteres* is suspended.

- F 54.** BELL-CRATER. Ht. $12\frac{3}{8}$ in. Diam. $12\frac{1}{2}$ in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground, with white accessories; rather rude. Above the designs, laurel-wreath; below, egg-moulding.

(a) **Symposion**: Three figures lying on couches to r., the centre one a female; she wears an *opisthosphendonè* and radiated *ampyx*, earrings, necklace, bracelets, and himation over lower limbs; her l. arm rests on a pillow, her r. holds up a *phiale*. The one on the l. has a radiated white fillet with ends hanging down, himation over lower limbs, l. arm on pillow, r. extended; his

legs are not indicated. The third has a double fillet and himation, l. arm on a pillow, r. extended to the female figure. On either side of her is a young plant; on the r. is a cluster of grapes; by the side of the couches, two tables with food.

(b) Three *ephebi* conversing, wrapped in himatia, the central one to r.

On the foot is incised: KE.

- F 55. BELL-CRATER. Old No. 1299. Ht. $15\frac{3}{4}$ in. Diam. $16\frac{3}{4}$ in. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below each, maecander and crosses.

(a) In the centre is a female figure to l., with radiated *opisthosphendone*, earrings, necklace, bracelets, and long girt bordered chiton with *diploidion*, holding up a mirror in r. hand and the skirt of her chiton in l. Facing her is a youth with ivy-wreath, bordered himation on l. arm, and staff in each hand; between them a plant with two flowers, and on either side of them a tendril. On the r. is a youth (as the first, but only one staff), departing and looking to l. The wreaths, flowers, and ornaments are painted white.

(b) Three *ephebi* conversing, with fillets and himatia; the centre one to l., with staff; on either side a tendril.

- F 56. BELL-CRATER. Old No. 1295. Ht. 12 in. Diam. 13 in. Hamilton Coll. D'Hancarville, iv. pl. 26. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below each, maecander and crosses.

(a) The youthful **Dionysos** seated to r. on a block, with wreath, bordered himation over lower limbs, and *thyrsos* in l. hand; in r. he holds out a white *cantharos* to be filled from a white *prochoös* held by a Satyr facing him, with wreath, and *tympanon* in l. hand ornamented with a star.

(b) Two *ephebi* conversing, each with staff, and bordered himation over l. shoulder; between them hangs a pair of *halteres*.

- F 57. BELL-CRATER. Old No. 1289. Ht. $13\frac{1}{8}$ in. Diam. $13\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, ii. pl. 100. Restored on rev. Designs red on black ground, with white and yellow accessories. Above the designs, laurel-wreath; below, maecander and crosses; below the handles, palmettes.

(a) **Meeting of Orestes and Electra** (?): In the centre is **Electra** seated to l., in the attitude of Penelope, on a striped pillow tied at one end, with face to front, curls, radiated *ampyx*, and veil over her head, necklace with pendant, bracelets, long girt bordered chiton, bordered himation over her knees, r. hand raised to draw veil forward, l. resting on the pillow. On the l. is **Orestes** to r., with white *pilos*, bordered chlamys fastened with a *fibula* in front, *endromides*, spear in r. hand, and sheathed sword held up in l. On the r. is **Chrysothemis** to l., with hair knotted under a radiated and embroidered *opisthosphendone*, earrings, necklace with pendant, bracelets, long girt bordered chiton and

diploidion with stripe down the side, holding a mirror in r. hand and a *pyxis* by a strap in l. ; behind her, a tendril.

[The figure of Electra greatly resembles that on the archaic terra-cotta relief from Melos in *Mon. dell' Inst.* vi. 57 ; see also Overbeck, *Gesch. d. gr. Plastik*,⁴ i. p. 220, and *Coll. Sabouroff*, text to plates 15-17. On the relief, however, Electra is to the right. A similar figure occurs on a vase published by Inghirami, *Vasi Fitt.* ii. 139.]

(b) Three *ephebi* wrapped in bordered himatia, two on the r. advancing towards the other, who points back with r. forefinger.

- F 58.** BELL-CRATER. Old No. 1319. Ht. $13\frac{1}{8}$ in. Diam. $14\frac{1}{8}$ in. Hamilton Coll. Designs red on black ground, with accessories of white and yellow ; style resembling F 1. Above the designs, laurel-wreath ; below, maeander and chequer ; round the ends of the handles, egg-moulding ; beneath them, palmettes.

(a) **Dionysiac thiasos**: In the centre is a Satyr leaning forward to r., with l. foot raised on a rock, with yellow radiated fillet, and *cantharos* in r. hand, holding out a flat basket of fruit to a Maenad who moves away to r., looking back. She has hair in a bunch, with curls in front of ears, radiated fillet, earrings, necklace, bracelets, long chiton with wave-border and panther's skin, torch in l. hand, and *tympanon* with bells round rim held up in r. Above them are two clusters of grapes. Behind the Satyr, on a higher level, is **Eros** to r., with a white radiated fillet, holding out a fruit in r. hand taken from a basket held in l. ; from the basket hangs a string ending in trefoils. Behind the Maenad is a Satyr to l., with ivy-wreath and white radiated fillet, r. hand raised, in l. a *thyrsos*. On the l. is a Maenad, as the first, running away and looking back.

(b) Three *ephebi* conversing: all wear fillets and himatia ; the centre one stands to r., the one on the r. has a staff, and the third a strigil ; above hang two balls, each marked with a cross.

- F 59.** BELL-CRATER. Old No. 1332. Ht. $13\frac{1}{8}$ in. Diam. $13\frac{1}{8}$ in. Hamilton Coll. Passeri, *Pict. Etr.* iii. 230. Designs red on black ground, with occasional accessories of white ; much restored on rev. Above the designs, laurel-wreath ; below, maeander and chequer ; round the ends of the handles, egg-moulding ; below them, palmettes.

(a) **Lampadedromia**: On the l. is an *ephebos* to r., standing with r. foot drawn back, with a chaplet of beads in his hands ; next is an *ephebos* running to l. and looking back ; then two male figures to r., looking back. All wear radiated diadems and *chlamydes* over their shoulders ; the third figure is bearded ; the two on the r. carry blazing torches, and hold up their r. hands, and the fourth holds a chaplet of beads.

[On the subject, see Smith, *Dict. Ant.*³ ii. p. 4, and Becq de Fouquières, *Les Jeux des Anciens*, p. 245.]

(b) Three female figures wrapped in himatia, with white fillets, two to r. holding up mirrors, the third to l. Between the second and third are two windows and two *phiale* ; in front of the first, a ball.

- F 60.** BELL-CRATER. Old No. 1301. Ht. $12\frac{1}{8}$ in. Diam. $13\frac{3}{4}$ in. Much injured; part of one side broken away. Designs red on black ground, with accessories of white and yellow. Above the designs, laurel-wreath; below, maeander and chequer; under the handles, palmettes.

(a) *Eros* seated to l. on a rock, over which is laid a panther's skin; he is nude, with long curls and double fillet, and holds out r. hand to a *Maenad* confronting him; she has a long transparent girt chiton with a stripe down the side, in l. hand a *tympanon*, on which is a star; her head is broken away, as is her r. hand, which held out a spray of leaves to *Eros*. Behind her are two *taeniae*, and behind *Eros* two *phiale*; on the rock grows a flower.

(b) Two *ephebi* conversing, each with himation leaving r. shoulder bare, and staff in r. hand; between them hangs a pair of *halteres*.

- F 61.** BELL-CRATER. Ht. $7\frac{1}{8}$ in. Diam. $6\frac{1}{8}$ in. Christy Coll., 1865. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; under the handles, palmettes.

(a) A *Satyr* crouching down to l., with radiated fillet, wreath of flowers over r. shoulder, and sandals, hands extended.

(b) An *ephebos* to l., with fillet, himation with border of dots over l. shoulder, sandals and staff.

- F 62.** BELL-CRATER. Ht. $12\frac{1}{8}$ in. Diam. $12\frac{1}{4}$ in. From Apulia (according to Jahn, *Vasensamml. zu München*, p. xlviii., note 290, from Castelluccio in Lucania). Blacas Coll., 1867. Durand Coll. 750. *C. I. Gr.* 8468. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maeander and crosses; below the handles, palmettes.

(a) A female figure seated on a rock to r., with hair gathered in a knot, beaded fillet, necklace, bracelets, long bordered chiton and *diploidion*; she holds out a large basket of fruit in l. hand to a nude youth wearing a fillet, who takes out a fruit with r. hand. He stands facing her, resting l. arm on a *stèle* with two steps, on which is inscribed *kionedon*: ΤΕΡΜΩΝ; on either side of the scene are tendrils.

[The name Termon may have some connection with the Roman deity Terminus. Cf. Millingen-Reinach, *Peintures*, pl. 48, p. 117, and Gerhard-Panofka, *Neap. Ant.* p. 348.]

(b) A nude beardless athlete, with staff in r. hand, runs away to l., looking back at a similar athlete, who pursues him, with r. hand extended.

- F 63.** BELL-CRATER. Old No. 1313. Ht. $11\frac{1}{2}$ in. Diam. $12\frac{1}{8}$ in. Hamilton Coll. Furtwaengler, *Eros in d. Vasenmalerei*, p. 61. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maeander; below the handles, palmettes.

(a) In the centre a female figure to l., with hair gathered in a cap open behind, earrings, necklace, and bracelets, long chiton with *diploidion* reaching to the hips and stripe of dots down the side; with r. hand she draws her veil forward. Facing her is a youth with bordered chlamys over his shoulders,

r. hand raised. On the r. is **Eros**, moving away, nude, with long curls and fillet, in l. hand a *taenia*; below him, raised ground.

(b) Two *ephebi* conversing, wrapped in bordered himatia, with sandals.

F 64.

BELL-CRATER. Old No. 1326. Ht. $15\frac{7}{8}$ in. Diam. $16\frac{3}{4}$ in. Passeri, *Pict. Etr.* iii. pl. 276. Lip repaired. Designs red on black ground, with white accessories; obverse carefully executed. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Heracles conducted to Olympos**: A quadriga at full speed to l., in which are **Nikè** as charioteer, with radiated *opisthosphendonè*, earrings, necklace, bracelets, long chiton embroidered on breast, goad in r. hand and reins in l., and **Heracles**: he is bearded, with laurel-wreath, fillet, chlamys over shoulders floating behind, and club in l. hand, and holds the edge of the chariot with r. hand, his l. leg hanging down nearly to the ground; the headstalls, collars, and traces of the horses have white studs. In front of the chariot is **Hermes**, moving to l. and looking back, beardless, with laurel-wreath, fillet, *petasos* slung at back, bordered chlamys fastened in front with *fibula*, r. hand raised, guiding the chariot with *caduceus* held in l. hand. In the background is a tetrastyle temple represented by four Doric columns surmounted by an architrave, indicating Olympos; below Hermes are two laurel-branches.

[An almost identical scene is published by Millin, *Peintures*, pl. ii. 18, and Inghirami, *Vasi Fitt.* i. pl. 95.]

(b) **Three athletes**: The one on the l. holds up a strigil and *aryballos* in l. hand, the r. is drawn back holding an uncertain object (obliterated); the next turns back to look at him, with two spears in l. hand; the third advances to l. with l. hand drawn back holding an *aryballos* by a string; he wears a fillet. Above hangs a strigil, and on the r. is a *stelè*. All three figures are nude and beardless; design very coarsely executed, and much worn.

F 65.

BELL-CRATER. Old No. 1292. Ht. 11 in. Diam. $12\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, ii. pl. 32; Passeri, *Pict. Etr.* iii. pl. 201. Repaired. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maeander and crosses; below the handles, palmettes.

(a) **Erastes-scene**: On the l. is a youth seated on a chair to r., with radiated fillet and drapery under him, l. arm placed behind his head; his feet rest on a footstool. A more youthful figure, with radiated fillet, the ends of which hang down, climbs on to the chair, on which his l. foot is placed, with the aid of a staff in his l. hand. On the r. is a Doric column, beyond which a bearded middle-aged man stands looking on, with a white fillet, the ends of which hang down, himation over l. shoulder, and r. hand on knee; behind him is a doorway, with a half-door over which a youth in a himation is leaning, looking to l. Within is seen the upper part of the door in perspective, turned back on its hinge; on both parts are broad black bands studded with large white nails.

(b) Three *ephebi* conversing, wearing fillets and wrapped in himatia; the central figure stands to r., and the one on the r. extends r. hand as if speaking. Behind the central figure hangs an *aryballos*.

F 66.

BELL-CRATER. Old No. 1328. Ht. $17\frac{1}{8}$ in. Diam. $18\frac{1}{8}$ in. From Armento. Pourtales Coll., 1865 (*Cat.* 209); Durand Coll. 322; Beugnot Coll. 30. Murray, *Hist. of Gk. Sculpture*, ii. p. 23. Designs red on black ground, with accessories of white and yellow. Above the designs, laurel-wreath; below, maeander and crosses; below the handles, palmettes.

(a) **Sacrifice of a bull**: On the l. is **Nikè** to r., with hair in a knot, radiated *ampyx*, earrings, bracelets, and long girt chiton, on the further side of the bull, whom she leads up to the altar, placing a wreath on his head. A chaplet of beads hangs from the horns of the bull, one of which is represented as gilded. The altar is oblong, and painted white; it stands on two steps, and has a cornice with egg-moulding, and an upright block at each end. A fire is kindled on it, and on the side are three splashes of blood (?); above it hang two *bucrania*, to one of which a chaplet of beads is attached. In the centre over the altar stands a beardless male figure to l., perhaps **Heracles**; he has slight whiskers, a wreath, himation round lower limbs and over l. arm, and club in l. hand; in r. he holds out the sacrificial knife over the bull's head. On the r. is a female figure (**Hebè** ?) to l., with hair gathered in an embroidered *opisthosphendonè*, earrings, necklace, bracelets, and long girt chiton with stripe down the side; she holds out a large *phiale* in r. hand, in which are two branches, and in her l. is a white *prochoös*.

PLATE I.

[Cf. the group at the N.E. angle of the Parthenon frieze, *Brit. Mus. Cat. of Sculpture*, i. pp. 164-5.]

(b) **Crowning of a victorious athlete**: The athlete is beardless, with himation over l. arm and strigil in r. hand; he stands to r., holding out a *phiale* in l. hand. Facing him is a female figure (perhaps a wingless **Nikè**, as on F 45 and F 84), with hair in a knot, *ampyx*, earrings, necklace, and long girt chiton with stripe down the side, holding out a wreath to him; between them is a *stelè* or *meta*. On the l. is an *ephebos* to r., with himation over l. shoulder and staff in r. hand; above is a window.

F 67.

BELL-CRATER. Old No. 1303. Ht. $13\frac{1}{8}$ in. Diam. $14\frac{1}{2}$ in. *Arch. Zeit.* 1878, p. 147. Designs red on black ground, with white and yellow accessories. Above the designs, laurel-wreath; below each, maeander and crosses.

(a) **Dionysos** seated to l., beardless, with embroidered fillet, bordered himation over lower limbs, and *thyrsos* in l. hand, holding out a white *phiale* in r. hand to a Maenad facing him; her hair is knotted up under a cap with zigzag lines, and she wears earrings, necklace, bracelets, chiton reaching to knees with bordered *diploidion* and embroidered girdle, and *endromides* with white buttons; she holds up a *tympanon* in l. hand on which is a star. Behind her is a *thyrsos* to which she extends r. hand; before her is a white *thymiaterion*, and by Dionysos' side a white *situla* on three feet; above is suspended a *taenia*.

(b) Two *ephebi* confronted, each with himation over l. shoulder and staff; between them, a *stelè* inscribed *kionedon*: ΗΕΡΑΚΛΕΣ ; above hangs a pair of *halteres*.

F 68.

BELL-CRATER. Old No. 1331. Ht. $20\frac{1}{4}$ in. Diam. 20 in. From Santa Agata de' Goti. Pourtales Coll., 1865 (*Cat.* 136). Panofka, *Cab. Pourtales*, pls. 16, 17; *Él. Cér.* iii. pl. 63 A; Gerhard, *Gesammelte Abhandl.* pl. 71; Müller-Wieseler, *Denkm. d. a. Kunst.* ii. pl. 10, 112; Overbeck, *Kunstmythol. (Demeter)*, pp. 518, 669 ff., and *Atlas*, pl. xviii. 19; Baumeister, p. 475; Harrison and Verrall, p. 155; Duruy, *Hist. of Greece*, ii. p. 368; Strube, *Eleus. Bilderkreis*, pp. 24, 46; *Trans. Roy. Soc. Lit. Ser. 2*, iv. p. 266; Roscher, i. p. 2185 (*art.* Heracles); P. Gardner, *New Chapters in Greek History*, p. 400. Designs red and white on black ground, with yellow accessories. Round the lip and ends of the handles, egg-moulding; above the designs, laurel-wreath; below, maeander and chequer; below the handles, palmettes.

(a) **Initiation of Heracles and the Dioscuri into the lesser mysteries at Agrae**: In the centre is **Persephonè** standing half-turned to r., with long hair, beaded *ampyx*, earrings, necklace, bracelets, transparent white chiton with looped-up sleeves, himation held up in l. hand, sandals, and torch in r. hand; at her feet is **Demeter** seated to l., looking back at her. Demeter has long hair, beaded *ampyx*, earrings, necklace, bracelets, long chiton with *diploëdion*, and sceptre in r. hand; below her are a footstool and two uncertain objects of oblong shape; the flesh of both figures is painted white, with ornaments and features in yellow. Persephonè looks back at **Triptolemos**, who is seated to l. looking up at her, in his winged car drawn by two white serpents; he is beardless, with long curls, laurel-wreath, and himation over l. shoulder. Above him is **Eumolpos**, acting as $\mu\upsilon\sigma\tau\alpha\gamma\omega\gamma\acute{o}\varsigma$; he moves to l., looking back, and is beardless, with long curls, fillet and laurel-wreath, girt chiton reaching to the knee with embroidered band on bosom, *endromides*, and torch in r. hand; he leads up one of the **Dioscuri**, who is beardless, with wreath, chlamys over shoulders, and a large torch painted white in r. hand; in front of his head is a star of nine points. On the l. **Eubouleus** approaches, beardless, with fillet and laurel-wreath, chiton as Eumolpos, beaded girdle, chlamys over r. arm, *endromides*, torch in r. hand, l. extended; he is followed by **Heracles**, and, on a higher level, the other of the **Dioscuri**. Heracles looks back, and is beardless, with short curly hair, wreath, chlamys over shoulders, torch in r. hand and club in l.; the Dioscuros is beardless, with wreath, himation over l. shoulder, and torch in r. hand. Behind, over an uneven line indicating a hill, appear six Doric columns, over four of which is a white architrave, probably representing the temple of Demeter at Agrae.

[For the subject, cf. Gerhard, *Gesammelte Abhandl.* pl. 77; Xen. *Hell.* vi. 3, 6; Apollod. ii. 5, 12; Diod. Sic. iv. 25; *C. I. Gr.* 434; and Stephan. Byz. s. v. Ἄγραι . Furtwaengler (Roscher, *l. c.*) regards this ceremony as taking place at Eleusis, not Agrae. The torches carried by the Dioscuri and Heracles are of a peculiar shape, resembling *fascēs*, with projecting knobs; they are probably made of palm-branches bound together, and were known as Βάκχου . Cf. Baumeister, p. 476, and *Brit. Mus. Cat. Coins of Attica*, p. 23 note; also Strube, *l. c.* p. 56, Heydemann, *Mitth. Ober- u. Mittelital.* p. 89, note 230, and Schol. in

Ar. Eg. 408. A representation of this kind of torch also appears on the frieze of the temple at Eleusis, *Uned. Antigs. of Attica*, ch. 4, pl. 7.]

(b) **Dionysiac group**: In the centre is a couch covered with a panther's skin, on which recline the youthful **Dionysos** and **Pluto**, each resting l. arm on an embroidered pillow. Dionysos has long curls, fillet with cross-band round the back of the head, ivy-wreath, drapery over lower limbs, and *thyrsos* in r. hand; he turns to look at Pluto, who looks back at him; he has short curly hair with laurel-wreath, drapery over lower limbs, and in both hands a large *rhyton*, painted white, with egg-moulding round the top and a row of fruits above. On the l. stands a Maenad to r., above the ground-level, with flesh painted white, hair drawn back and tied round with a string, ivy-wreath, radiated *ampyx*, earrings, necklace, bracelets, long chiton and bordered himation falling in *pteryges*, hands extended, in l. a dish of fruit. On a lower level is a Satyr to r. with ivy-wreath and fawn-skin over l. arm, carrying a dish of fruit from which hang white strings, and behind him above is a female figure seated to l., looking round to r., with radiated *ampyx*, hair tied in a knot behind, bracelets, and long girt chiton drawn forward in l. hand, in r. a dish of fruit. On the r. a Satyr with ivy-wreath, and torch in r. hand, leads up **Hephaestos** in a drunken condition; he is bearded, with fillet, ivy-wreath, chlamys over arms, axe in l. hand, r. arm resting on the Satyr's shoulder. Below the couch is **Eros** to r., nude, with beaded fillet and flesh painted white, holding a string, the end of which is held in the beak of a swan with which he is playing; behind him is an ivy-branch; in the field, flowers, and above the scene, a vine with grapes.

[On the connection between this scene and that on the obverse, see Roscher, i. p. 2186; Dionysos would naturally be connected with the lesser mysteries.]

F 69.

BELL-CRATER. Old No. 1330. Ht. 18 in. Diam. 17 $\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, iii. pls. 76, 118; Moses, *Antique Vases*, pl. 14; Inghirami, *Gall. Omer.* ii. pl. 166; Overbeck, *Her. Bildw.* pl. xviii. 8, p. 437, No. 73; Heydemann, *Nereiden mit Waffen*, p. 20. Repaired and restored. Designs red on black ground, with accessories of white and yellow. Round the lip and ends of the handles, egg-moulding; above the designs, laurel-wreath; below, meander and chequer; below the handles, palmettes.

(a) **Thetis and Nereids conveying the armour of Achilles across the sea**: On the l. is a Nereid seated sideways to l. on a dolphin to r., with radiated *ampyx* and a mass of curls on the forehead, earrings, necklace, bracelets, long chiton with vertical stripe and beaded girdle, fastened with *fibulae* on the shoulders, himation over lower limbs, holding up the cuirass in both hands; it is painted white with yellow markings. Behind her hovers **Eros** to l., nude, with long curls and a mass of hair over the forehead, and radiated fillet; he points with r. hand to the Nereid, and both look back at **Thetis** who follows, seated to l. on a Hippocamp. Her flesh is painted white, and her hair tied in a bunch; she wears a radiated fillet, bracelets, long girt embroidered chiton with wave-border and *diploidion* reaching to the hips. The Hippocamp has the forepart of a horse (painted white), united behind the shoulder with a speckled fish's tail

with dorsal fin; behind the forelegs are fins. Thetis guides it with a bridle, and in l. hand holds the shield of Achilles (white with device of a snake to l. and border of wave-pattern, in yellow). She is followed by another Nereid looking to l., who wears an *opisthosphendonè*, necklace, bracelets, chiton as the first, and bordered himation; she rides on a sea-monster, with head resembling a horse, whose lower jaw she caresses with r. hand. It has a sharp snout, and two fins under the jaws, scaly neck with a fin instead of a mane, and two fins instead of forelegs; the body is speckled, and ends in a fish's tail. The sea is indicated by an irregular line of wave-pattern, above which are four prickly white fish swimming, and white strokes perhaps representing spray. Over the head of Thetis is a star; in a line with the heads of the other figures are flowers.

(b) **Dionysiac group**: In the centre is **Dionysos** seated to l. in a chair painted white, with curved back seen in perspective; he is bearded, with long curls, radiated fillet and wreath, himation over lower limbs, *thyrsos* in l. hand from which hang a *taenia* and bunch of grapes; over his head is a star. In front of him **Ariadnè** moves away looking back; she has long hair, radiated *amphyx*, earrings, necklace with two rows of pendants, bracelets, long striped chiton with embroidered and looped-up sleeves, beaded girdle, and *diploïdion* reaching to the hips, fastened with *fibulae* on the shoulders, and himation drawn forward in each hand; her flesh is painted white. Facing her is **Nikè**, with hair tied in a bunch, radiated fillet, earrings, necklace, bracelets, long white chiton and bordered himation, flesh painted white; she places r. hand on Ariadnè's shoulder. Behind Dionysos is a Maenad with *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton and *diploïdion* reaching to the hips, with stripes down the front; she holds a white *phiale* with egg-moulding in l. hand, and places r. on Dionysos' shoulder. Behind her is a Satyr to r., dancing, waving l. hand and holding a *phiale* in r.; he has a wreath, and a panther's skin knotted round his neck. At the Satyr's feet is a white *tympanon*; at Nikè's, a small tripod; in the field, several flowers.

F 70. BELL-CRATER. Old No. 1338. Ht. 12½ in. Diam. 11¾ in. Towneley Coll. Designs red on black ground, with white accessories, rather coarse. Above the designs, laurel-wreath; below, maeander.

(a) A charioteer in a *triga* at full speed to l.; the nearest horse (the *παρέωπος*) is white, the collars of the other two are ornamented with white studs. The charioteer is beardless and wears a white fillet, long girt chiton, and chlamys floating behind.

[It is possible that the painter had intended to insert another white horse between the second and third, to make up the four.]

(b) Three *ephebi* wrapped in himatia conversing, the centre one to r.; design nearly worn away.

F 71. BELL-CRATER. Old No. 1346. Ht. 10¾ in. Diam. 10½ in. Designs red on black

ground, with accessories of white and yellow. Above the designs, laurel-wreath; below each, a band of egg-and-tongue-pattern.

(a) In the centre an ithyphallic term, with a beardless head to r., round which is wound a radiated fillet; over the term is a canopy of leaves, and in front of it an altar with volutes, on which are offerings; both term and altar are painted white; the term stands on two steps. On the r. is a Seilenos moving away and looking back, wearing a wreath, with torch in l. hand, r. hand raised; at his feet is a plant. On the l. is a youthful Satyr moving away and looking back, with wreath, and l. hand extended; above him are two bunches of grapes, and behind him, a *tympanon*.

(b) Two *ephebi* in himatia confronted; between them, an Ionic column. Very coarsely executed.

- F 72.** BELL-CRATER. Old No. 1335. Ht. $12\frac{7}{8}$ in. Diam. 13 in. Hamilton Coll. Knapp, *Nike in d. Vasenmalerei*, p. 63. Designs red on black ground, with white accessories; rev. very rude and much worn. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below them, palmettes.

(a) **Dionysiac thiasos:** In the centre is **Ariadnè** seated to r., with flesh painted white, hair floating behind under a radiated fillet, earrings, long girt embroidered chiton with wave-pattern on breast, in l. hand a *thyrsos*. Over her on the r. hovers **Eros** to l., with long curls and radiated fillet, holding out a wreath. On either side is a youthful Satyr moving away and looking back, with curls and radiated fillet, and one arm raised; the one on the r. is ithyphallic, and holds a *thyrsos* in l. hand; with the other he salutes Ariadnè. Between the other's legs is a laurel-branch, and over the centre of the scene are two bunches of grapes. On the l. is a Maenad seated on a higher level to l. looking back at the scene; she is attired as Ariadnè, but her flesh is not painted white; in r. hand is a *tympanon*, with l. she lifts her drapery.

(b) Two *ephebi* in himatia, confronted, each holding an *aryballos* by a thong; between them is **Nikè** to r. (cf. F 80), with hair gathered in a knot, long girt chiton with wave-border, hands extended; above are a *pyxis* and a ball.

- F 73.** BELL-CRATER. Old No. 1318. Ht. $12\frac{1}{2}$ in. Diam. $12\frac{3}{4}$ in. Payne Knight Coll. Tischbein, *Vases d'Hamilton*, ii. pl. 50; Inghirami, *Vasi Fitt.* iv. 339. Designs red on black ground, with white accessories. Above the design, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below, palmettes.

(a) In the centre is a Satyr seated to r. on a rectangular base on which is a wave-moulding; he wears an ivy-wreath, and plays the double flute. Behind him is a Maenad to r., with long hair tied in a club, radiated fillet, earrings, necklace, bracelets, and long chiton with *diploëdion*, holding up a basket of grapes, from which hangs a white *taenia*. Facing the Satyr is another Maenad with hair gathered in a knot, radiated fillet, earrings, necklace, bracelets, long bordered chiton and *diploëdion*, holding up a *tympanon* in both hands, from

which hangs a white *taenia*. Behind her is a Satyr turned to the front with face to l., wearing an ivy-wreath, in r. hand a torch.

(b) In the centre is an athlete to r., nude and beardless, with l. hand extended; facing him, a *paidotribes*, bearded, with himation over l. shoulder and staff. On the l. is an *ephebos* turning away, looking back, with himation over l. shoulder.

- F 74. BELL-CRATER. Old No. 1327. Ht. $15\frac{3}{4}$ in. Diam. 16 in. Moses, *Antique Vases*, pl. 13. One handle broken off. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, wave-pattern; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) In the centre is **Heracles** seated to r., beardless, with wreath, himation over lower limbs, belt over r. shoulder, and club in l. hand, looking back at **Athenè**, who stands to r. with l. arm on his shoulder; between them a tendril. She has a crested helmet with large white side-plume, bracelets, aegis with Gorgoneion, long bordered chiton and *diploïdion*, spear in l. hand; her flesh is painted white. Over Heracles hovers **Eros** to l., with radiated fillet, necklace, bracelets, and shoes; his flesh is also painted white; in r. hand he holds a flower. On the r. is a female figure to l., probably a local divinity, with r. foot raised on a rock; she leans forward with l. hand on hip and r. arm on r. thigh, as if watching the scene. On the l. is a youthful male figure (**Iolaos**?) seated to l., with wreath, chlamys over r. leg, and r. hand raised, in l. two spears (nearly obliterated); over him stands a female figure holding up a flower to him in r. hand, and resting her l. hand on his r. thigh. Both the female figures have radiated *opisthosphendoneae*, earrings, bracelets, and long bordered chitons with *diploïdia*.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to r.; each of the others has a staff. Design very coarsely executed.

- F 75. BELL-CRATER. Old No. 1324. Ht. $15\frac{1}{2}$ in. Diam. 16 in. Hamilton Coll. Designs black on red ground, with white and yellow accessories; ornate style, resembling F 1 and F 68. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Thiasos** of five figures moving rapidly to r.: In the centre is a Maenad dancing to r., with flesh painted white, hair tied in a knot with a white string ending in trefoils, radiated *ampyx*, earrings, necklace, bracelets, long girt embroidered chiton with borders of rays, palmettes, and vine-patterns, embroidered himation with borders of wave-pattern and palmettes, and white shoes; she holds up a white *tympanon* in both hands; above her is an ivy-plant. In front of her is a Maenad moving away and looking back, with wreath, earrings, necklace, bracelets, chiton as the last, fawn-skin, and beaded girdle; l. hand raised, in r. a *thyrsos* tied with a *taenia*. In front of her, on a higher level, is a youthful Satyr leading the way, with l. foot placed on a higher level, as if ascending; he has curls in front of his ears and beaded fillet, and holds out a *cantharos*

in r. hand; in his l. is a *thyrsos*. Below him is an Ionic column on a base, and a plant with white flowers. On the l. is a youthful Satyr moving to r., wearing a fillet ornamented with trefoils, playing the double flute; below him, a tendril. Behind him, on a higher level, is a Maenad to r., dancing, with hair tied in a bunch behind, beaded fillet, earrings, necklace, bracelets, chiton as before, with *diploïdion* with wave-pattern and beaded girdle; r. hand raised, in l. a *tympanon* with laurel-wreath and ribbons.

(b) Three *ephebi* conversing, with himatia over their l. shoulders, and fillets, the centre one to l., with a crooked stick; the one on the r. has a strigil; the one on the l. has l. hand raised, as if conversing. Above hangs a *pyxis* (?).

F 76.

BELL-CRATER. Old No. 1325. Ht. $15\frac{1}{2}$ in. Diam. $15\frac{1}{2}$ in. Knapp, *Nike in d. Vasenmalerei*, p. 63. Designs red on black ground, with white accessories; partly repainted. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Dionysiac thiasos**: In the centre is **Dionysos** moving to r., beardless, with ivy-wreath, chlamys over shoulders, *thyrsos* in l. hand, and *cantharos* held up in r. Before him a Maenad rushes to r. looking back, with hair in a knot at back, earrings, necklace, bracelets, long chiton and embroidered *diploïdion*, sandals, flesh painted white, r. hand raised, torch in l. Beyond her on a higher level is an ithyphallic Satyr to r., dancing and looking back, with r. hand extended; below him, a plinth. On the l. is an ithyphallic Satyr to r., with hands raised as if addressing a Maenad who rushes to r., looking to l.; she is attired as the other (no bracelets, on l. arm a panther's skin), and carries a *thyrsos*, with the butt end of which she strikes at the Satyr. Below her is a Satyr on a smaller scale advancing to r. and playing the double flute; behind him, a *rhyton*.

(b) **Nikè** standing to r. between two *ephebi*; she has her hair gathered in a knot, long girt chiton leaving r. shoulder bare, and hands extended to clasp r. hand of the one facing her. The *ephebi* have himatia over their l. shoulders; the one on the l. has his r. arm behind his head.

F 77.

BELL-CRATER. Old No. 1322. Ht. $15\frac{1}{2}$ in. Diam. $15\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, ii. pl. 68; Passeri, *Pict. Etr.* ii. pl. 103; Inghirami, *Vasi Fitt.* ii. pl. 196; *Él. Cér.* ii. pl. 74 A; *Arch. Zeit.* 1865, pl. 202, fig. 2; Overbeck, *Kunstmyth. (Apollo)*, p. 326. Imperfectly fired. Designs red on black ground, with white accessories; restored. Above the designs, a laurel-wreath; below each, maeander and chequer-pattern; round the bottom of the handles, egg-moulding.

(a) **Dionysiac group**: In the centre of the scene, which is apparently on a mountain-side, is **Apollo** seated to r., with long curls, laurel-wreath, short chiton, embroidered himation over shoulders, *chelys* in r. hand, and laurel-branch in l.; he turns round to look at **Dionysos**, who is seated to l. at the l. of the scene on the same level, and looks back at Apollo. Dionysos is beardless, and has long curls with a broad fillet and ivy-wreath, and short chiton; under him is an embroidered himation with a border of wave-pattern; in r. hand he holds a

rhyton, in l. a *thyrsos*; above and below him are ivy-leaves. Between them, on a lower level, is a Satyr with face raised to r., offering a *cantharos* (round which is an ivy-wreath) to Apollo with l. hand; over his l. shoulder is a panther's skin, in r. hand an *oinochoè*. Above the Satyr is a Maenad offering a large flat basket of fruit to Apollo, from which hang sprays; she has earrings, and a long girt chiton embroidered with wave and other patterns, and her hair is gathered under a radiated *episthosphendonè*; her figure is concealed below the knees, probably implying that she is ascending a mountain path; she leans forward with r. hand resting on her hip. On the r. and on the lowest level is another Maenad with hair in a club, radiated *ampyx*, earrings, and long chiton with wave-border, richly embroidered, also holding out a flat basket of fruit to Apollo. Behind her on a higher level is a Satyr seated on a rock to r., looking round; he wears an ivy-wreath and short transparent chiton; his r. hand rests on the rock, and in l. is a *chelys*. Below Apollo is a low altar or *thymelè*; in the field, ivy-leaves.

(b) In the centre is an *ephebos* to r. enveloped in drapery; facing him is another holding out a strigil and *aryballos* in r. hand; between them is a fluted pillar or term. On the l. is a third to r. with r. hand extended. All wear fillets and large himatia, and the two latter, short-sleeved chitons.

F 78. BELL-CRATER. Old No. 1316. Ht. 11½ in. Diam. 11½ in. Hamilton Coll. D'Hancarville, iv. pl. 78; Inghirami, *Vasi Fitt.* iv. pl. 341. Designs red on black ground, with faded white accessories; carelessly executed, especially on rev. Round the top, a laurel-wreath; below the design, egg-moulding; under the handles, patterns of palmettes.

(a) In the centre a Seilenos seated to r., partly bald, with rough hair and beard, holding out a *tympanon* in both hands. Before him is a Maenad seated on a higher level to r., looking back; she has her hair gathered up in an *opisthosphendonè*, earrings, necklace, bracelets, long girt bordered chiton and embroidered *diploidion*, r. hand raised, in l. a dish. On the l. and on a yet higher level is a similar Maenad seated to l., looking to r., with *thyrsos* in r. hand, l. extended holding out sash.

(b) In the centre is a female figure to r., with hair in knot at back, fillet, long chiton, and himation with broad border wrapped round her; facing her is an *ephebos* wrapped in a bordered himation, with r. hand extended to her. On the l. is an *ephebos* to r., in a himation, holding out a strigil in r. hand; in front of him is a flower.

F 79. BELL-CRATER. Old No. 1337. Ht. 13 in. Diam. 13½ in. Hamilton Coll. D'Hancarville, iii. pl. 90. Designs red on black ground, with white accessories. Above the design, a laurel-wreath; below, a band of meander and chequer-pattern; round the bottom of the handles, egg-moulding; underneath them, patterns of palmettes.

(a) **Dionysiac thiasos:** In the centre is an ithyphallic Satyr to r. dancing and playing the double flute; confronting him is a Maenad rushing to l., with hair gathered in a knot at the back, long bordered chiton with a radiated band

round the neck, r. hand extended, nude parts painted white. On the r. is a Satyr to r., dancing, with l. hand raised and a torch in r.; below his feet is a *rhyton*. On the l. are a Satyr and Maenad to l. dancing; the Satyr is ithyphallic, and looks back at the Maenad, extending l. hand to her; she has a chiton as the first, r. hand placed on breast, l. raised holding *crotala*. In the background between them is the upper part of an Ionic column painted white; between the Satyr's feet are rocks.

(b) Three *ephebi* conversing, wrapped in himatia, the centre one to r.; the one on the l. holds a ball on which is a pattern of a cross and dots, the one on the r. a staff.

F 80.

BELL-CRATER. Old No. 1336. Ht. $12\frac{3}{4}$ in. Diam. $13\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, iv. pl. 107; Inghirami, *Vasi Fitt.* iv. pl. 340; Knapp, *Nike in d. Vasenmalerei*, p. 63. Designs red on black ground; much worn away. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below them, palmettes.

(a) **Dionysiac thiasos**: On the l. is a Maenad to l., with hair in a knot, long bordered chiton, and fawn-skin over l. arm, holding up a *tympanon* in r. hand; behind her, a cluster of grapes. Next are a Satyr to r., playing the double flutes, and a Maenad to r., with hair in a bunch at the back, and long girt chiton with radiated border; she holds up a *tympanon* in l. hand. Facing her is a Satyr, partly bald, with *thyrsos* in l. hand, r. extended to the Maenad; below him, an embroidered *taenia*. On the r. is a Maenad moving to r., with hair in a bunch, chiton as the last, and fawn-skin on l. arm; l. hand raised, in r. a *thyrsos*.

(b) In the centre is **Nikè** to r., with hair knotted up and long chiton, extending both hands to an *ephebos* in a himation; behind her is a similar *ephebos* to r., with r. hand extended; above hangs a ball.

[A similar scene on the rev. of F 72.]

F 81.

BELL-CRATER. Old No. 1329. Ht. $15\frac{1}{4}$ in. Diam. $16\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, iv. pl. 130. Designs red on black ground; white accessories on rev., but not on obv. Above the designs, laurel-wreath; below, maeander and chequer; round the ends of the handles, egg-moulding; below, palmettes.

(a) **Dionysiac thiasos**: **Dionysos** is seated to l. on a rock on a higher level of the ground; he is beardless, with long curls, ivy-wreath and fillet with ends hanging down; on the rock under him a panther's skin and chlamys, in r. hand a *thyrsos*. He looks back at a Maenad, who dances to l.; she wears a radiated *ampyx*, earrings, shoes, and long girt chiton with borders of wave-pattern and bars; her r. hand is raised to her mouth, and her l. holds a *thyrsos* and rests on a *tympanon*; below her a vine, from which hangs a bunch of grapes, and over her head another with two bunches. Behind her is a Satyr moving rapidly to l., looking to r., with ivy-wreath, *thyrsos* in l. hand, and r. hand pointing to Dionysos, looking back at a Maenad (as the last, with wreath);

she runs forward, placing r. hand on his shoulder. On the l. is a Satyr with ivy-wreath stooping to r., with hands extended to catch a panther which fawns on the first Maenad. On a higher level is a Maenad seated to l., looking to r. (as the others, but no *thyrsos*), holding up a *tympanon* in r. hand.

(b) Three *ephebi* conversing, with fillets, wrapped in himatia; the centre one stands to r. and holds out l. hand to the one facing him, who has a staff; between them hangs a ball, and above, two uncertain objects, perhaps *pyxides*.

F 82. FRAGMENT of crater. $3\frac{3}{4} \times 3\frac{3}{4}$ in. Millingen Coll., 1847. Design red on black ground, with white accessories.

A female figure to l., with hair radiated in front, earrings, double necklace, long girt chiton, himation, and embroidered veil; on the r. part of a column painted white, forming the border of the scene; beyond it, palmettes.

F 83. SITULA. Old No. 1513. Ht. $9\frac{1}{2}$ in. Diam. $8\frac{5}{8}$ in. From the Basilicata. Durand Coll. 242. Inghirami, *Vasi Fitt.* iv. 366; Gargiulo, *Raccolta del Mus. Borb.* 122. Designs red on black ground, with yellow accessories. Shape Fig. 6. Below the designs, meander and stars; between them, palmette-patterns.

(a) **Perseus receiving the harpè from Athenè** (cf. F 490): On the l. is Athenè to r., with long hair, high-crested helmet with plume on each side, long girt bordered chiton and *diploëdion* reaching to the hips, earrings, necklace, and bracelets, l. hand resting on a shield with rosette as device; in r. she holds out the harpè to Perseus, who sits on a rock facing her. He is beardless, with bordered chlamys fastened with a *fibula* in front, *talaria*, and two spears with *amenta* in r. hand; his helmet (the *κυνῆ* "Ἄδου) is shaped like a Phrygian cap, studded with stars, with egg-pattern on the crest, and wings. Behind Athenè is a spear stuck in the ground; in the field, two rosettes.

(b) A youthful Satyr to r., with fillet and *taenia* tied round l. wrist, holds out a *tympanon* in l. hand to a Maenad facing him; she has hair tied in a knot with a *taenia*, earrings, long chiton, bordered himation wrapped round her, and sandals. She dances with hands behind her, drawing back the ends of her himation. Behind the Satyr is a plant. These two figures may represent Aegipan and Echo (cf. F 381).

F 84. PELIKÈ. Old No. 1391. Ht. 9 in. Payne Knight Coll. Designs red on black ground. Shape Fig. 9. Above, each side, laurel-wreath; below each design, meander.

(a) **Crowning of a victorious athlete:** A female figure (Nikè?, as on F 66) to r., with hair in a knot, fillet wound twice round head, long chiton, and himation over l. shoulder, holding out in r. hand a wreath to a youthful athlete, who holds out r. hand to receive it. He has drapery over his arms and a staff in l. hand; between them is a tendril.

(b) Two *ephebi* confronted, each with staff, and himation over l. shoulder.

F 85. PELIKÈ. Old No. 1393. Ht. 10 in. From Apulia. Durand Coll. 350. Repaired

and restored. Designs red on black ground; rather worn. On the rim, above each design, and below all round, egg-moulding; under the handles, palmettes.

(a) An Amazon on horseback to r., with long curls, Phrygian cap, jerkin and *anaxyrides* of spotted skin, and short girt striped chiton, thrusting with spear at a Gryphon rearing on its hind-legs against her horse, which also rears; her *pelta*, which has a notch at one corner, lies on the ground.

(b) Two *ephebi* confronted, in bordered himatia; the one on the l. holds out a ball ornamented with a star to the other, who extends r. hand; between them is a stand for a vase.

- F 86.** AMPHORA. Ht. 11½ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with white accessories; coarse style. Shape as Vol. II. fig. 40. On the neck, wave- and tongue-patterns; below each design, maeander.

(a) A youth seated to l. with white fillet, and chlamys under him, holding out an apple in r. hand. Before him is a *taenia*; behind him, a *stelè*.

(b) A youth moving to r., looking back, with fillet, and chlamys over his extended r. arm, held up in his l. hand.

- F 87.** AMPHORA. Ht. 10½ in. Repaired. Designs red on black ground. On the neck each side, laurel-wreath and tongue-pattern.

(a) A nude youth moving to r., with l. hand extended, in r. an embroidered *taenia*; behind him hangs a wreath, and before him is a *stelè* on a base.

(b) A nude youth moving to r., with sandals, in r. hand a tendril; in l. he holds out a *phiale* over a *stelè* on a base.

- F 88.** LEKANÈ, with cover. Old No. 1592. Ht. 8 in. From the Basilicata. Towneley Coll. Passeri, *Pict. Etr.* ii. pls. 135, 138. Designs red on black ground, with white accessories. Shape Fig. 10. On the shoulder and handles, knobs; below the handles, palmettes.

(a) A female figure seated on a rock to r. looking to l., with curls, bracelets, long girt chiton fastened on shoulders, bordered himation over lower limbs, and sandals, r. hand pointing to l.; in l. she holds up a *tympanon*.

(b) A female figure seated on a rock to l., with hair in a knot, fillet, necklace, bracelets, long girt chiton, embroidered himation, and sandals, r. hand extended.

- F 89.** LEKANÈ, with cover. Old No. 1594. Ht. 6½ in. Hamilton Coll. D'Hancarville, ii. pl. 79. Top of cover broken off. Designs red on black ground, with white accessories. On either side of the handles are knobs; between the designs, palmettes.

(a) *Eros* moving to r., looking back, with long curls; on either side of him hangs a string of beads.

(b) A female figure seated on a rock to r., looking to l., with close cap, earrings, necklace, bracelet on l. arm, and himation over lower limbs; in r. hand she holds a mirror, in l. a *phiale* containing fruit; on either side of her hangs a string of beads.

F 90.

HYDRIA. Ht. $15\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Design red on black ground, with white accessories; ornate style, as F 1 and F 75. Shape as Vol. III. fig. 4. Round the lip and above the design, egg-moulding; below all round, meander and chequer; at the back, palmettes.

In the centre of the design is a chariot drawn to r. by two **Erotes**; they PLATE II. have curly hair, fillets ornamented with trefoils, the ends hanging down, white cross-belts, and girdles with white studs; they hold the reins between them, and the further one looks back at the other. In the chariot are two female figures, **Demeter** and **Corè** (?), with radiated fillets ornamented with trefoils, earrings, necklaces, bracelets, long embroidered chitons and himatia with diaper-patterns and stars; the nearer one holds a goad in r. hand and reins in both, and her hair floats behind. Behind the chariot is a Maenad dancing to l., with hair flying behind, fillet with trefoils, earrings, necklace, bracelets, long embroidered chiton, and *thyrsos* in l. hand. Before her is a seated Maenad, with beaded *opisthosphendonè*, earrings, necklace, bracelets, and long chiton, the upper part embroidered; she holds a string of beads. In front of the horses is a female figure seated on a rock to r., looking back, with beaded *opisthosphendonè*, earrings, necklace, bracelets, long chiton embroidered with stars, and string of beads in both hands. Before her on a slightly higher level is a Maenad dancing to l., with hair flying back, beaded *ampyx*, earrings, necklace, bracelets, and long chiton, the upper part embroidered; l. hand extended, in r. a flower. Above her head is a Satyr seated to r., looking back, wearing a wreath and holding a string of beads in his hands. On the upper row, on the l. of the Satyr, is an **Eros** to l., wearing a wreath; he places his r. arm on the shoulder of a female figure seated to l., who looks back at him; she has a beaded *opisthosphendonè*, earrings, necklace, bracelets, long bordered chiton embroidered on breast, and string of beads in both hands. Beneath the Eros is an ivy-plant. Next is an **Eros** moving away to l., looking back, with wreath, earrings, necklace, bracelets, short embroidered chiton with wave-border, and girdle with white studs, in each hand a white *taenia*. On the l. is a youthful Satyr seated to l., looking back, wearing a wreath, in l. hand an uncertain object. Before him is an **Eros** wearing a fillet ornamented with trefoils, holding out a *phiale* with fruit in r. hand. On the lower row, under the handle on the l., is a youthful Satyr advancing, wearing a fillet with trefoils, with a flower in l. hand and *thyrsos* in r. Next is **Aphroditè** (?) seated to l., with beaded *opisthosphendonè*, necklace, bracelets, long embroidered chiton with wave-pattern on the breast, and sandals; her r. hand is held up as if beckoning to an **Eros**, who has curly hair, fillet with trefoils, and a flower in r. hand, and is about to climb on her knee. Behind her is a Maenad dancing to r., with hair in a bunch, fillet with trefoils, earrings, necklace, bracelets, long embroidered chiton with wave-pattern on the breast, and *thyrsos* in l. hand, r. extended. Before her are a rabbit to l. and a Satyr crouching down to l., wearing a wreath, holding out a *cantharos* in r. hand. Next on the r. is a female figure moving away, looking back, with hair in a bunch, beaded *ampyx*,

earrings, necklace, long embroidered chiton and upper garment with sleeves, embroidered, with vandyked border; in l. hand she holds up a *tympanon*. Under the handle is a Maenad dancing to r., with hair floating behind, beaded fillet, necklace, bracelets, and long girt embroidered chiton, in r. hand a *thyrsos*; she extends l. hand to a Satyr, who has a wreath and a *thyrsos* in l. hand, and moves away before her, looking back and extending r. hand to her. The ground is indicated throughout by white lines and flowers scattered about the scene.

- F 91.** HYDRIA. Old No. 1358. Ht. $11\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, iv. pl. 86; Inghirami, *Vasi Fitt.* ii. 142. Design red on black ground; above, laurel-wreath; below, maeander and crosses.

Offerings at tomb: In the centre is a *stelè* on three steps, round which is tied a *taenia*. On the l. is a youth to r., with bordered chlamys on l. arm and spear in r. hand. On the r. is a female figure stooping down to place on the steps of the *stelè* the offerings which she carries in a *phiale* in l. hand; she has hair in a knot, earrings, necklace, bracelets, and long girt bordered chiton; above her is a *cista* ornamented with chevrons and wavy lines.

- F 92.** HYDRIA. Old No. 1359. Ht. $14\frac{3}{4}$ in. Blayds Coll. Much injured. Design red on black ground. Above, laurel-wreath and egg-moulding; below, maeander and crosses. On the shoulder each side, a palmette.

Offerings at the stelè of Orestes: In the centre is a youth seated on a rock to l., with chlamys fastened in front by a *fibula*, and *endromides*; l. hand placed on sword at side, r. hand raised as if beckoning to a female figure who stands before him. She has a close cap, earrings, necklace, bracelets, long girt chiton with *diploïdion* to the hips and stripe down the side, and himation floating behind; she holds out a tall vase without handles by the foot in both hands, to place it on a *stelè* between them, on which is painted ΟΡΕΣΤΑΣ, reading from top to bottom. Above the youth hangs a *petasos* tied with a *taenia*; behind him is a female figure advancing to l., with long hair, fillet, earrings, necklace, long girt chiton with *diploïdion* and stripe down the side, and sandals; in r. hand she holds out an embroidered *taenia*. PLATE I

- F 93.** HYDRIA. Ht. $11\frac{3}{4}$ in. From Avella. Blacas Coll., 1867. Lip restored; foot broken. Design red on black ground. On the neck, laurel-wreath; below the design, maeander and crosses.

Mourners at tomb: In the centre is a funeral monument with three steps, PLATE I
on the second of which are a *phiale* and a *taenia*; on the top step, a *hydria* (?) on which is painted a palmette, and an *amphora* on which is a charioteer driving a *biga* to r. (cf. B 130, etc.); on the base of each are maeanders, and each has a *taenia* tied round one handle. On the r. is an Ionic column on a moulded base on which are a laurel-wreath and egg-moulding, and acanthus-leaves above. In front of the tomb stands a female figure to the front, with an expression of

grief; she has a close cap and long girt chiton with bordered *diploïdion* and stripe down the front; her r. hand is raised to her head, the elbow resting on her l. On the l. is a bearded male figure to r., with bordered himation over l. arm, staff in l. hand, and r. hand extended; on the r. a female figure to l., with hair in knot, necklace and chiton as the other, r. hand in front of breast.

- F 94. HYDRIA. Old No. 1356. Ht. $14\frac{3}{8}$ in. Payne Knight Coll. Design red on black ground. Large style; type of face as on many Lucanian and Apulian vases; cf. F 174 and F 271. On the lip, egg-moulding; on the neck, laurel-wreath and egg-moulding; below the design, maeander and crosses.

Mourners (?): In the centre is a female figure seated to l., with face to front, on a seat ornamented with bands of maeander, zigzags, and wave-pattern; she has long curls, necklace, bracelet on r. arm, long sleeved chiton girt at waist, bordered himation over lower limbs, and fringed veil at back; in r. hand she holds out a *pyxis* with open lid. Before her is a nude youth, with l. arm resting on a *stèle*, round which his chlamys is wound, holding out an *ixnx* to her in r. hand; the *ixnx* is to l., with wings addorsed. On the r. is a female figure to l., holding a parasol with twisted handle over the seated figure; she has curly hair gathered in an *opisthosphendonè*, earrings, necklace, bracelets, and long girt chiton; behind her, a tendril.

- F 95. HYDRIA. Ht. $11\frac{1}{4}$ in. From the Basilicata. Blacas Coll., 1867. Design red on black ground. On the lip, egg-moulding; above the design, laurel-wreath; below, maeander and crosses.

Mourners (?): A female figure to r., with close embroidered cap, earrings, necklace, and long girt chiton fastened on shoulders, looking in a mirror held in l. hand; behind her hangs an embroidered *taenia*. Facing her is a female figure with curly hair gathered in an *opisthosphendonè*, earrings, necklace, bracelets, and long girt chiton fastened on shoulders; below her r. hand a ball, with which she is playing. Behind her is a mirror: between the figures, above, an *ixnx* flying to l.; below, a *stèle*.

- F 96. HYDRIA. Old No. 1360. Ht. 15 in. Payne Knight Coll. Neck, lip, and upper handle restored. Design red on black ground; above, laurel-wreath and egg-moulding; below, maeander and crosses; on the shoulder each side, a palmette.

Mourners (?): In the centre is a youth seated on drapery to l., with sandals; his r. hand is raised as if beckoning to a female figure standing before him. Her hair is gathered in a fillet wound twice round the head, and she wears a long girt chiton with *diploïdion* and a stripe down the side, himation over l. arm held up in r. hand, and sandals; with l. hand she holds a parasol over the youth. Behind him is another youth approaching, with curly hair, bordered himation over his arms, and sandals, in l. hand a crooked staff; in r. he holds out a *phiale*; this figure is rather worn and restored.

- F 97. HYDRIA. Old No. 1355. Ht. 15 in. Bequeathed by Miss Auldjo, 1859. Design red

on black ground. Round the lip, egg-moulding; on the neck, laurel-wreath; below the design, macander.

Toilet scene: In the centre is a female figure seated on a rock to l., with hair in a knot, *ampyx*, necklace, long girt chiton with stripe down the front, and staff in r. hand; before her is a female figure with long girt chiton and *diploidion* with stripe down the side, holding over her head an *opisthosphendonè*. On the r. is a youth advancing with chlamys over his arms, in r. hand a mirror.

- F 98. HYDRIA. Old No. 1361. Ht. $7\frac{1}{2}$ in. Towneley Coll. Design red on black ground; above, egg-moulding.

A female figure to r., with hair in a bunch, necklace, long girt chiton, and sandals, holding out a box in l. hand to a youth facing her; he is nude, with r. hand extended and l. resting on a *stèle* covered with drapery. Between them is a tendril; and above, an *ixnx* to l., with wings addorsed.

- F 99. OINOCHOË. Ht. $7\frac{1}{2}$ in. From the Basilicata. Blacas Coll., 1867. *Musée Blacas*, pl. 26 B, p. 78 ff.; Wieseler, *Theatergebäude*, pl. A, 26, p. 112; Duruy, *History of Greece*, iii. p. 72; *Jahrbuch*, i. (1886), p. 294; Heydemann, *7 Hall. Programm*, p. 22, and *Humorist. Vasenb.* p. 11, note 38. Design red on a black panel, with borders of egg-moulding above and chevrons down the sides. Trefoil mouth; shape as Vol. III. fig. 14.

Comic actor attired as Heracles: He runs to r., with a large loaf of bread held out in l. hand, and club raised in r.; he is bearded, and wears a mask with snub nose and open mouth, lion's skin on his head, short girt chiton, sleeved jerkin and *anaxyrides* in one piece, and *phallos*. Before him is a female figure moving away and looking back, with close cap, earrings, necklace, bracelets, long girt chiton, himation in which l. arm is muffled, and sandals; in r. hand she holds out an *oinochoè*. Between them is a ball; on the r. a window (?).

[The scene probably has reference to Aristophanes, *Ranae*, 549 ff.]

- F 100. OINOCHOË. Old No. 1439. Ht. $10\frac{1}{2}$ in. From Vulci. Durand Coll. 115. *Él. Cér.* iv. pl. 81, p. 220; *Ann. dell' Inst.* 1845, pl. M, pp. 360, 404, 419; Overbeck, *Kunstmyth. (Apollo)*, p. 325, No. 37. Design red on black ground. Above, tongue-pattern and palmettes; at the back, palmette and tendrils.

On the l. is a Satyr advancing, with large *phallos*, panther's skin knotted round neck, and *endromides* with tops turned over; he has let fall his *thyrsos*, and raises both hands in astonishment; behind him hangs an animal's tail (?). Before him is Apollo, seated to r. on a rock covered with flowers; he is beardless, with hair in a top-knot and bordered embroidered himation over lower limbs, and plays on the *chelys*. Next is a group of a Satyr and a Maenad embracing; the Maenad has sandals and hair in a knot; a panther with human face climbs up the l. leg of the Satyr, who also wears sandals. On the r. is a chariot drawn by two swans to l., in which are seated Aphrodite and Adonis to r.; Adonis is beardless, with wreath, and bordered embroidered himation over lower limbs;

Aphrodite has hair in a bunch and a string of beads over r. shoulder, and turns back to kiss Adonis.

- F 101.** OINOCHOË. Old No. 1442. Ht. $7\frac{3}{4}$ in. Rogers Coll. Millingen, *Vases de Coghill*, pl. 44; Daremberg and Saglio, *Dict. des Antiqs.* i. p. 695; Baumeister, p. 779. Design red and white on a black panel, with egg-moulding above and wave-pattern below. Trefoil mouth.

Girl playing with tortoise: A girl to l., with long hair tied in a bunch over the forehead, short loose chiton, and under-garment with spotted sleeves, anklet on l. leg, and sandals with white tops; her chiton has engrailed borders and a stripe down the front on which are white dots, and is embroidered with crosses and circles of dots; round her r. shoulder is a belt from which hang amulets (?) and a *bulla* (?). In l. hand she holds a white *oinochos*; in r. she holds out a tortoise, by a string tied to its hind-leg, to a spaniel to r. which looks up at it. On the l. is an embroidered *taenia*; before the dog, a plant; on the r. a *stelè* on a white base, on which stands a large white *cantharos*. The ground-lines are indicated.

- F 102.** OINOCHOË. Old No. 1440. Ht. $9\frac{1}{2}$ in. From Apulia. Durand Coll., 327. Furtwaengler, *Eros in d. Vasenn.* p. 33; Knapp, *Nike in d. Vasenn.* p. 36. Design red on a black panel, with white accessories. Above, laurel-wreath and egg-moulding; down the sides, chevrons; below, meander. Trefoil mouth.

Heracles conducted to Olympus by Nikè: Nikè is driving a *biga*, with whip in r. hand and reins in l.; she has hair in a knot, earrings, necklace, bracelets, and long chiton with broad girdle. At her l. side is **Heracles**, beardless, with lion's skin over head and tied in front, and club in l. hand; his r. hand rests on the rim of the chariot, which is painted white; the horses have collars. In front is **Eros** flying to r., looking back, with hair in a knot, in l. hand a *phiale*; before him is visible part of a laver.

- F 103.** OINOCHOË. Old No. 1461. Ht. $11\frac{1}{4}$ in. Hamilton Coll. Design red on black ground, with white accessories. Above, egg-moulding; below, wave-pattern all round; at the back, palmette and tendrils.

Symposion: On a couch are two groups, in each a male figure reclining, and a seated female figure. On the l. is a female figure seated to l., with long girt chiton and *diploïdion* reaching to hips, in r. hand a *phiale*; she looks round at a beardless male figure reclining to l., with wreath, close-fitting under-garment, and himation over lower limbs. On the r. is a female figure seated to r., with hair tied at the roots and floating behind, long girt chiton and *diploïdion*, and sandals, conversing with a beardless male figure, who wears a wreath, and himation over lower limbs, and holds up the forefinger of his r. hand. On the l. is a *phiale* (?).

- F 104.** OINOCHOË. Ht. $5\frac{1}{2}$ in. Blacas Coll., 1867. Design red on black ground; coarse style.

A swan to l.; on either side, a tendril.

- F 105.** OINOCHOË. Old No. 1455. Ht. 5½ in. Design red on black ground ; coarse style. At the back, palmette and tendrils.

A female head to l., with white wreath and hair in a globular knot behind.

- F 106.** EPICHYSIS. Old No. 1668. Ht. 6¼ in. Durand Coll., 888. Design red on black ground ; shape as Fig. 12, but with sloping shoulder and converging sides. On either side of the handle, palmette and tendrils.

A curly-haired spaniel to l. ; in front, a laurel-branch.

- F 107.** LEKYTHOS. Old No. 1535. Ht. 11 in. From Anzi, Basilicata. Steuart Coll. Minervini in *Memorie dell' Accad. Ercol. Napol.* vi. 1853, p. 317 and plate ; *Bull. Arch. Nap.* i. 1842, p. 6 ; Overbeck, *Kunstmyth. (Hera)*, p. 141, No. L ; *Arch. Zeit.* i. p. 75 ; Jahn, *Vasensamml. zu München*, p. xlix., note 297. Designs red on black ground, with accessories of white and yellow. Shape Fig. 13. Above the design, myrtle-wreath and egg-moulding ; below, maecander and chequer ; at the back, palmettes and two rosettes.

The infant Heracles suckled by Hera (?) : In the centre is **Hera** seated to l., with curly hair, *stephanè* ornamented with palmettes, earrings, necklace, long girt sleeved chiton and embroidered himation with maecander border, sandals, and veil at the back of her head ; in l. hand she holds a sceptre ending in a lotos-flower ; her r. rests on the back of **Heracles**, who is represented as a nude youth, with bracelets, shoulder-belt and anklets, and who sucks at her r. breast. On the r. is **Iris** to r., winged, with curly hair tied in a bunch, necklace, bracelets, short girt bordered chiton with cross-belt, *endromides* with white studs leaving the toes and heels bare, and knotty staff in l. hand ; she looks down upon **Alcmena**, who is seated on a rock before her, with hair tied in a bunch, embroidered *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and bordered himation over lower limbs ; in r. hand she holds up a wreath ; above her is a window. Before Hera is **Athenè** turned to the front, with long curls, necklace, bracelets, long sleeved chiton and *diploidion* fastened with *fibulae* on the shoulders, with broad black border and girdle, hanging down in *pteryges* at the side, aegis on l. arm, and sandals ; in r. hand a spear, in l. she holds out a flower. On the l. is **Aphroditè** seated on a rock to r., with hair in a bunch, embroidered *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, bordered himation over lower limbs, and sandals ; in l. hand a mirror. Below her is a myrtle-tree ; on a higher level, **Eros** looking down to l. at Aphroditè, with hair in a knot, wreath over r. shoulder and *endromides*, wings spread, holding out a wreath in r. hand and an embroidered *taenia* in l. The ground-lines are indicated throughout.

[For the subject, cf. Berlin No. 2913 ; *Ann. dell' Inst.* 1865, pl. E ; *Arch. Zeit.* 1885, pl. 15, p. 241 ; Gerhard, *Etrusk. Spiegel*, pl. 126 ; Roscher, i. pp. 2130, 2222 ; and Furtwaengler, *Coll. Sabouroff*, text to pl. 71. According to Pausanias (ix. 25, 2), Polygnotos represented Andromachè suckling Astyanax. The representation of women suckling infants is, however, rare in ancient art, and appears to have been avoided by the Greeks.]

- F 108.** LEKYTHOS. Ht. 10½ in. From Apulia. Blacas Coll., 1867. De Rossi, *Vasi Greci*

di Blacas, pl. 52; *Él. Cér.* iv. pl. 63; *Ann. dell' Inst.* 1845, pl. O, p. 407. Much restored. Design red on black ground, with white accessories. Above the design, palmettes and egg-moulding; below, maeander and chequer; at the back, palmettes.

Aphroditè and Adonis: In the centre is **Adonis** seated in a chair to l., beardless, with himation over lower limbs, and sandals, his r. hand placed on the bosom of **Aphroditè**, who sits in his lap looking towards him. She has her hair gathered in an *opisthosphendonè*, *ampyx*, double necklace, bracelets, long chiton, himation over lower limbs with border of dots, and sandals; her l. arm rests on his shoulder. Before them is a bird, and a female figure (**Peitho**?) approaching, with hair gathered in an *opisthosphendonè*, necklace, bracelets, long girt chiton, and sandals, in l. hand a fan. Behind the chair is **Eros**, with hair in a knot, pouring ointment from an *alabastron* over Adonis.

F 109.

LEKYTHOS. Ht. 14 in. From Ruvo. Temple Coll., 1856. Gerhard, *Ant. Bildw.* pl. 43; Gargiulo, *Raccolta del Mus. Borb.* 116; Welcker, *Alte Denkm.* v. pl. B, 4, and p. 410, No. 61; *Ann. dell' Inst.* 1845, p. 181; Overbeck, *Her. Bildw.* p. 230; id. *Kunstmyth. (Hera)*, p. 140, No. B, and *Atlas*, pl. x. 1, 1a. Restored. Design red on black ground, with accessories of white and yellow. On the lip, laurel-wreath with a flower in the middle; above the design, palmettes and egg-moulding; below, maeander; at the back, palmettes.

Judgment of Paris: In the centre is **Hera**, seated to l. on a throne supported on a high base; her hair is radiated in front, and she wears a *polos* with beads round the top, earrings, necklace, bracelets, long girt chiton with looped-up sleeves, bordered himation over lower limbs, sandals, and veil over her head; in l. hand a long sceptre terminating in a lotos-bud, on the top of which is a cuckoo to l. with wings spread; in r. she holds out the golden apple. Her feet rest on a footstool; the throne has legs with tops in the form of Ionic caps, moulded and painted with palmettes. The further arm of the throne is supported by a panther seated on its hind-legs to l., with open mouth; the base on which the throne stands has a cornice of egg-moulding, and on it are painted palmettes. Before Hera hovers **Iris** or **Nikè**, with wings spread, hair in a bunch, radiated *ampyx*, earrings, necklace, bracelets, long girt embroidered chiton, l. hand extended, in r. a palm-branch. On the l. is **Paris** seated to r., beardless, with long curls, Phrygian cap with lappets and white spots, short bordered chiton, girdle with white studs, under-garment of spotted skin with sleeves, chlamys fastened with a *fibula* in front, *endromides* of spotted skin with tops turned over, and two spears in l. hand; behind him is a dog seated to r., with l. fore-paw raised. Above is **Athenè** to r., looking down, with crested helmet, long girt chiton, sandals, spear in r. hand and shield in l. On the r. is **Hermes** to l., beardless, with curly hair, white *petasos* slung at back of neck, chlamys held up in l. hand, and winged *endromides*, leaning on his *caduceus*, with r. hand extended; behind him is a rock. Above is **Aphroditè** seated to r., with face to front, curly hair, radiated *ampyx*, earrings, necklace, bracelets, long chiton over r. shoulder, bordered himation drawn forward in r. hand, and sandals, in l. hand a mirror.

- F 110.** LEKYTHOS. Ht. 9 $\frac{1}{8}$ in. From Avella. Blacas Coll., 1867. Design red on a black panel, with faded accessories of white and purple. Above, egg-moulding; down the sides, chevron-pattern; below all round, wave-pattern; at the back, palmettes.

A female figure seated to r., with hair in a knot, bracelet on r. arm, long chiton and himation over lower limbs, both with border of dots, and sandals; her seat has moulded legs and a purple cushion. She holds out r. hand to a youth facing her, with curly hair, wreath, drapery with border of dots over his arms, string of beads round l. thigh and a cross-belt of the same, and *endromides* of spotted skin, in l. hand a spear; in r. he holds out an uncertain object. In the field hang three strings of beads, and on either side is a small plant.

- F 111.** LEKYTHOS. Old No. 1546. Ht. 7 $\frac{3}{8}$ in. From Apulia. Durand Coll. 434. Knapp, *Nike in d. Vasum.* p. 45; *C. I. Gr.* 8445. Design red on black ground. Above, egg-moulding; below all round, wave-pattern; at the back, palmette and tendrils.

Mourners: A female figure seated to l., with hair in a bunch, *sphendonè*, earrings, necklace, long chiton and bordered himation over lower limbs, holding out in r. hand a *cista* ornamented with meander and chevron patterns, on which is a ball. Behind her is a *stelè* inscribed ΕΒΤΥΧΙΑ, Εὐτυχία. Before her is a youthful athlete, with drapery over l. arm and sandals, in r. hand a strigil.

- F 112.** LEKYTHOS. Old No. 1550. Ht. 7 $\frac{1}{2}$ in. Design red on black ground, with faded white accessories (?). At the back, palmette and tendrils.

A Maenad moving to l. with head thrown back to r., long curls, long girt embroidered chiton, bracelets, and sandals, in r. hand a *tympanon*, in l. a *thyrsos*.

- F 113.** LEKYTHOS. Old No. 1551. Ht. 7 $\frac{1}{2}$ in. Design red on black ground, with occasional white accessories; rather worn. Above, egg-moulding; at the back, a palmette.

A female figure seated on a rock to r., with hair in a knot and himation over lower limbs, r. hand on breast, in l. she holds up a mirror; behind her, a plant. Before her is a youth with white fillet, bracelet on r. arm, and chlamys twisted round l. arm, in l. hand a staff; in r. he holds out a bunch of grapes (?). Between them is a *stelè*, and behind the youth hangs a *taenia*.

- F 114.** LEKYTHOS. Old No. 1459. Ht. 7 $\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, i. pl. 104. Mouth broken off. Design yellow on black ground. Above, egg-moulding; at the back, palmette and tendrils.

Dionysos seated in a chair to l., bearded, with wreath, long chiton, and himation over lower limbs, r. hand resting on knee, in l. a *thyrsos*. Before him is **Pan** turned to the front, beardless, with goat's horns and ears; in r. hand he holds a *kylix* by one handle, as if for the *cottabos*; beyond him a *stelè*, and on the r. a shrub; rocky ground.

- F 115.** LEKYTHOS. Old No. 1557. Ht. 4 $\frac{1}{2}$ in. Design red on black ground.

A beardless male head to r., wearing a *pilos*, with l. hand holding up a sheathed sword; on either side, a tendril.

- F 116.** LEKYTHOS. Old No. 1569. Ht. $4\frac{3}{4}$ in. Design red on black ground.

Eros seated on a rock to r., wearing *endromides*, with r. hand on knee ; in l. he holds out a mirror to a female figure standing before him, with necklace, bracelet on r. arm, long sleeved chiton, and himation, holding a wreath in r. hand ; on either side, a tendril.

- F 117.** LEKYTHOS. Old No. 1556. Ht. $4\frac{1}{8}$ in. Hamilton Coll. Design red on black ground.

A female figure seated to l., with hair in a knot, *ampyx*, earrings, necklace, bracelets, long girt bordered chiton, and sandals, in r. hand a *phiale* ; on either side, a tendril.

- F 118.** LEKYTHOS. Ht. 4 in. From Nola. Blacas Coll., 1867. Handle broken off. Design red on black ground ; below, egg-moulding.

A bull charging to r. ; on either side, a tendril.

- F 119.** ASKOS. Old No. 954. Ht. $2\frac{5}{8}$ in. Diam. $4\frac{3}{8}$ in. Hamilton Coll. Handle broken off. Design red on black ground. Shape as Vol. III. fig. 17. In the bottom is a hole.

A panther to r. ; at the back, a tendril.

- F 120.** ASKOS. Old No. 1663. Ht. $5\frac{1}{4}$ in. Diam. $5\frac{1}{4}$ in. Design red on black ground. In the centre is a knob, round which is egg-moulding ; handle over back.

(a) A panther to r., with l. fore-paw raised ; before him is a female head to l., covered with an embroidered veil.

(b) Similar subject.

- F 121.** SKYPHOS. Ht. $3\frac{1}{2}$ in. Diam. $6\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Designs red on black ground ; rather coarse. Under the handles, palmettes.

(a) On the l. is a youth to r., nude, with l. hand extended, holding up a strigil in r. ; before him is a female figure looking round at him, with hair in a knot, fillet, long girt chiton and *diploidion* reaching to the hips. On the r. is a nude youth to l., wearing a fillet, and holding some object in r. hand.

(b) Similar scene.

Interior : Round the edge an ivy-wreath in red and white ; in the centre, four palmettes within a circle of rings, stamped in.

- F 122.** SKYPHOS. Old No. 1645. Ht. 3 in. Diam. $5\frac{7}{8}$ in. Handles broken off. Designs red on black ground, with white accessories ; much worn. Under the handles, palmettes.

(a) In the centre is a bearded male figure moving to r., with wreath, and chlamys on l. arm ; r. hand raised, in l. a large torch. Before him a youth moves away looking back, with wreath, chlamys on l. arm, and r. hand raised. On the l. a similar youth moves away, looking back.

(b) Similar scene : the youth on the r. has his chlamys on his r. arm, and the other's r. hand is not raised.

Interior: Round the edge an ivy-wreath in red and white; in the centre, a palmette-pattern within a circle of rings.

- F 123.** COTYLÈ. Old No. 1489. Ht. $9\frac{1}{8}$ in. Diam. $11\frac{1}{2}$ in. 1856. Rogers Coll. 479. Gerhard, *Ant. Bildw.* pl. 54; Panofka, *Griechinnen u. Griechen*, plate, fig. 7. Much injured. Designs red on black ground, with yellow accessories; coarse style. Shape as Vol. III. fig. 8. Above the designs, (a) palmettes, (b) egg-moulding; below, meander and crosses; under the handles, palmettes.

(a) **Phaëdra** (?): A female figure seated in a swing to l., looking up, with hair in a knot, fillet, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and himation over knees; she holds the rope with both hands. The swing is propelled by **Eros** from behind; his figure has been much restored; below the swing is a small dog leaping up to l. On the l. is a female figure to r., with hair in a knot, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, holding up a mirror in l. hand. The breasts of the female figures are indicated in white.

[For the subject, cf. Berlin No. 2589; Jahn, *Ber. d. Sächs. Gesellsch.* 1854, p. 243 ff.; Becq de Fouquières, *Les Jeux des Anciens*, p. 54; Daremberg and Saglio, i. p. 171; and Baumeister, p. 1571. According to Pausanias, x. 29, 3, Polygnotos represented Phaëdra as swinging in his painting at Delphi (see Robert, *Nekyia des Polygnot*, p. 57. This scene might also have reference to Erigone, whose death by hanging was commemorated in the Athenian *Alôpa* or swinging festival (Harrison and Verrall, p. xlii.).]

(b) Two nude *ephebi* confronted, each with staff and one hand on hip; on the r. is a female figure seated to l., with hair in a knot and long girt bordered chiton with stripe down the side, holding up a mirror in r. hand; all much repainted.

- F 124.** COTYLÈ. Old No. 1490. Ht. 8 in. Diam. 9 in. Blayds Coll. *Jahrbuch*, i. (1886), p. 293; Duruy, *Hist. of Greece*, iii. p. 438. Repaired. Designs red on black ground; coarse style. Above the designs, egg-moulding; under the handles, palmette-patterns.

(a) **A comic actor** to l., with grotesque bearded mask (protruding lips, snub nose, and shaggy hair), *anaxyrides* and sleeved tunic in one piece, short chiton, padded stomach, and *phallos*; his r. hand is extended to a half-open door, his r. foot being placed on the step. Looking out from the door is a female figure partly seen, with long hair and bordered himation. On the door are rows of nails and a semicircular handle; beside it is an Ionic column supporting a balcony, with transverse beam resting on a bracket ending in the head of a goose. Behind the actor hangs a bunch of grapes between two vine-leaves.

(b) A youthful Satyr to l., with armlet on l. arm and *endromides*, holding out a bordered chlamys in both hands.

- F 125.** COTYLÈ. Old No. 1493. Ht. $6\frac{1}{8}$ in. Diam. $7\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, iii. pl. 34. Designs red on black ground; between them, palmette-patterns.

(a) A female figure to front, with curly hair, necklace, long girt chiton,

bordered himation, and sandals, holding out a hare by the fore-legs in r. hand; on the r. is a *stelè*, and above it a *taenia*.

(b) Youth walking to r. with crooked staff in l. hand, and bordered chlamys over his arms; on the l. a *stelè*, and above it an embroidered *taenia*.

F 126. COTYLÈ. Ht. $6\frac{1}{8}$ in. Diam. $7\frac{3}{8}$ in. From the Basilicata. Blacas Coll., 1867. *Él. Cér.* iv. pl. 82. One handle broken. Designs red on black ground; palmette-patterns between.

(a) *Ephebos* to r., with bordered drapery behind him, sandals, and staff, in l. hand a strigil; a small bird is perched to l. on his r. hand, at which a cat on his back looks over his r. shoulder. Facing him is a female figure with hair in a knot, open cap, necklace, bracelets, long chiton and himation, both bordered, and sandals; her r. hand is extended, her l. holds up her drapery. Between them is a ball on which are patterns.

(b) *Eros* to r., with hair gathered under a fillet, anklet on l. leg, and wings spread, holding an open *cista* in l. hand; at his feet is a duck to l., looking up. Facing him is a female figure with embroidered cap, earrings, necklace, bracelets, long bordered chiton with *apoptygma* or upper fold down to her hips, holding in r. hand a mirror, in l. an egg.

F 127. COTYLÈ. Ht. 5 in. Diam. 6 in. From Apulia. Blacas Coll., 1867. Designs red on black ground. Under the handles, palmettes.

(a) *Ephebos* to l., with himation over l. shoulder, and sandals, holding up a strigil in r. hand.

(b) Female figure to r., with hair in a knot, long girt chiton with *apoptygma*, and himation over l. arm, r. hand on hip, holding a key (?) in l. hand, from which hangs a woollen fillet (cf. F 209).

F 128. COTYLÈ. Ht. 5 in. Diam. $6\frac{1}{2}$ in. Designs red on black ground. Under the handles, palmettes.

(a) Two *ephebi* confronted, with bordered himatia; the one on the l. wears his himation over l. shoulder, and holds a staff.

(b) The same design.

F 129. COTYLÈ. Ht. $8\frac{1}{8}$ in. Diam. $9\frac{3}{4}$ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with accessories of yellow. Above the designs, egg-moulding; below, all round, maeander; under the handles, palmettes.

(a) Female figure to r., with l. foot raised on a rock, embroidered cap and radiated *ampyx*, earrings, necklace, bracelets, long girt bordered chiton, in l. hand a branch tied with a *taenia*; in r. she holds up an ivy-twigg. Facing her is a female figure seated on a rock similarly attired, with bordered himation, holding up an apple in r. hand; above her is a *taenia*; on the rock, flowers.

(b) Similar design: a female figure seated on a rock to r., with radiated *ampyx*, earrings, necklace, bracelets, long chiton and bordered himation, holding

up a vine-twigg in l. hand ; at her r. side a *tympanon*. Facing her is a female figure with embroidered cap, radiated *ampyx*, earrings, necklace, bracelets, long girt bordered chiton with *apoptygma* down to hips, her r. foot raised on a rock, hands extended, in r. a pomegranate. Between them hangs a *taenia*.

- F 130.** COTYLÈ. Ht. $8\frac{3}{4}$ in. Diam. $9\frac{3}{4}$ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with accessories of white. Above the designs, egg-moulding ; below, wave-pattern ; between them, palmettes.

(a) **Satyr** seated on a rock to r., with wreath, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, and sandals, holds out a pomegranate in r. hand to a **Maenad** facing him ; she wears open cap and radiated *ampyx*, earrings, necklace, bracelets, long girt chiton and *apoptygma* reaching to hips with borders of spots, and sandals ; in r. hand a *taenia*, in l. a *thyrsos*.

(b) **Satyr** to r., with wreath and hands extended, pursuing a **Maenad**, who moves away to r., with hair floating behind, radiated *ampyx*, earrings, necklace, bracelets, long chiton with studded girdle, and sandals ; in r. hand a *thyrsos*. Ground-lines indicated in white.

- F 131.** PHIALÈ. Old No. 993. Ht. 2 in. Diam. $5\frac{1}{8}$ in. Design red on black ground. Low foot ; no handles.

In a medallion : The youthful **Heracles** seated to l. on a rock covered with the lion's skin, looking to r. ; he has curly hair, club in l. hand resting on the ground, and *gorytos* or bow-case slung at side, ornamented with wave-pattern ; in r. hand a cup (?).

- F 132.** PHIALÈ. Ht. $5\frac{1}{2}$ in. Diam. $15\frac{1}{2}$ in. Repaired. Designs red on black ground, with accessories of white and yellow. Round the edge, egg-moulding ; under the handles, palmettes ; below, all round, maeander and crosses. Shape as Fig. 16. Columnar handles, on the flat tops of which are (1) a panther springing to r., and (2) a boar running to l.

(a) Three female figures seated to l., the first two with hair in a knot, striped *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, and himation. The one on the l. holds a fruit in r. hand and a *cista* ornamented with maeander and chevron patterns in l., and turns back to the middle one, who holds up a wreath in r. hand ; behind the latter **Eros** approaches, with fillet, anklet on l. leg, and wreath in l. hand, holding out r. hand to her. The female figure on the r. is attired as the others (sandals, but no chiton) ; in r. hand she holds a mirror, in l. a *phiale*, both white.

(b) On the l. a group of two female figures seated to l., one looking back at the other ; the first has hair in a knot, earrings, bracelets, long girt chiton, himation over lower limbs, and sandals, in l. hand a white *phiale*. She extends r. hand to the other, who has hair in a bunch, radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and sandals ; in r. hand she holds up a *cista* ornamented with maeander. Next, on the r., a

group of three female figures, the first seated to r., with bracelets, long girt chiton, himation over lower limbs, and veil, holding out a myrtle-twig in r. hand and a white *alabastron* in l. The next is seated to r., looking to l., and wears a radiated double *sphendonè*, earrings, necklace, bracelets, long girt chiton, and himation over lower limbs. The third offers her a *cista* ornamented with wavy lines; she has hair in a knot, *opisthosphendonè*, earrings, bracelets, long girt chiton with a stripe down the side, and sandals.

- F 133.** PHIALÈ. Old No. 1616. Ht. $4\frac{5}{8}$ in. Diam. $15\frac{1}{2}$ in. From the Basilicata. Durand Coll. 164. *Arch. Zeit.* 1878, p. 147. Designs red on black ground, with white accessories. Columnar handles, under which are palmettes; below the designs, macander and stars.

Exterior: (a) **Comos**: On the l. is a youthful **Satyr** to r., with r. hand raised, in l. a small *oinochotè*; behind him a *crater* (shape as F 37) on a stand. In the centre is a couch covered with a panther's skin, on which reclines the youthful **Dionysos** to r., with ivy-wreath and bordered himation, playing the double flute; above him is a *tympanon*; below, a *cantharos* and *phiale*, and a fruit, all white. On the r. is a female figure dancing to r., with hair floating behind, earrings, necklace, and bordered himation over her arms. The ground is rocky, the lines indicated by dots.

(b) **Three Maenads in Bacchic orgy**: On the l. is a **Maenad** in long bordered chiton, with a branch uplifted in both hands; before her a *thyrsos*, round which is tied a *taenia*; a *tympanon*; and a tree, beyond which is a **Maenad** moving to l., looking back, with short bordered chiton, fawn-skin, and *endromides*, in l. hand a *thyrsos*. She endeavours to parry the blow of a *thyrsos* brandished by a third **Maenad**, who has a long bordered chiton and fawn-skin, and a *tympanon* in l. hand; a *taenia* is tied round her *thyrsos*. All the Maenads have streaming hair.

- F 134.** KYLIX. Old No. 1623. Ht. $2\frac{1}{8}$ in. Diam. 6 in. Bequeathed by Miss Auldjo, 1859. Designs red on black ground; coarse style. Palmettes under the handles.

Interior, in a medallion round which is an ivy-wreath: Female head to l. wearing a Phrygian cap with wave-border and lappets; in front, a tendril.

Exterior: (a) Two *ephebi* confronted, with himatia over l. shoulders; the one on the l. has a strigil, the other a ball.

(b) Similar subject: the one on the l. holds an *alabastron*, and between them is a ball.

- F 135.** FRAGMENT OF KYLIX. Diam. $4\frac{3}{4}$ in. Sardinia, 1856. Designs red on black ground. Under the handles, palmettes.

Interior: Nude *ephebos* to r., in l. hand a ball (?): before him a *stèle*; behind, a tendril.

Exterior: (a) Lower part of two *ephebi* confronted, wrapped in himatia.

(b) Lower part of a similar *ephebos*.

- F 136.** LEPASTÈ. Ht. $5\frac{1}{4}$ in. Diam. $6\frac{3}{8}$ in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground. Shape as Fig. 17. On the top of the cover, a rosette; round the edge, egg-moulding; on the body, each side, a laurel-wreath.

On the cover, each side: Gryphon to r. with l. paw raised, and the head of an Amazon to l., in a large Phrygian embroidered cap.

- F 137.** LEPASTÈ. Ht. $6\frac{1}{2}$ in. Diam. $7\frac{1}{2}$ in. Blacas Coll., 1867. Designs red on black ground. On the top of the cover, a rosette; round the edge, wave-pattern; on the body, laurel-wreath.

On the cover: (a) Female figure seated to r. on a stool, with close cap, and long chiton with *apoptygma*, holding out a fruit in l. hand to a similar figure, who holds a dish of viands (?) in r. hand, in l. a *pyxis* on which is a fruit, and an embroidered *taenia*. Between each pair is a *pyxis*, and on the r. another *pyxis*.

(b) Similar subject.

- F 138.** LEPASTÈ. Ht. $6\frac{1}{2}$ in. Diam. $9\frac{1}{4}$ in. From Apulia. Blacas Coll., 1867. Repaired. Design red and white on black ground. On the top of the cover and round the edge, egg-moulding; on the body, palmettes each side.

On the cover, **Toilet-scene**: **Eros** hovers to r., with flesh painted white, wings, red with black markings, curly hair, and sandals, in l. hand an embroidered *taenia*, r. extended; before him a wreath and a *hydria*. Next is a female figure seated to l., with close cap, and bordered himation over lower limbs, in r. hand an unguent-box, in l. a *cista* and an embroidered *taenia*. Next, a female figure running to r., looking back, with close cap, long bordered chiton, and embroidered *apoptygma*, in l. hand a *cista* and an embroidered *taenia*, r. extended. Next, a youth seated to l., with drapery under him, and r. hand extended; before him is a *calathos*; above, an embroidered *taenia*; below, a tendril, and behind, an *alabastron*. He looks back at a female figure running to r., looking back; she wears close cap and long bordered chiton with *apoptygma* falling in zigzag folds; her r. hand is extended, and she holds out a *cista* and an embroidered *taenia* in l. hand; before her is a large *lekanè*, on which is painted a rude figure in black.

- F 139.** LEPASTÈ. Old No. 1634. Ht. $5\frac{1}{8}$ in. Diam. $9\frac{1}{4}$ in. Rogers Coll., 1856. Furtwaengler, *Eros in der Vasenmalerei*, p. 54; Keller, *Thiere d. Klass. Altertums*, p. 455, note 33. F 140 is described as the cover in the old Catalogue, but probably does not belong to this vase. Designs red, purple, and white on black ground. On the outside, myrtle-wreath in white and red, each side. The inside is divided into four equal compartments, each with a lid, and a centre socket. On the partitions are alternately laurel-wreaths and wavy lines, in white; round the lids, egg-moulding. In the centre socket is a small vase with cover, on which are two female heads confronted, with close caps and curls in front; between them, a palmette, and at the back, a tendril. On the lids have been bronze rings for lifting them up; only one remains.

1. On the lid of one compartment is **Eros**, seated to l. on a block, with curly hair, shoulder-belt, circlet round l. thigh, and white shoes, wings marked with white and purple, l. hand extended behind him and r. hand in front; his seat is ornamented with two bands of chequer separated by a crenelle pattern; over it is thrown purple drapery. Behind him is a goose to l. stretching out

its neck ; on the l., a white tendril. Underneath the lid is incised the letter K, which answers to the K incised at the bottom of the compartment.

2. On the next lid is a female figure seated to l., with hair in a knot, flesh painted white, long purple chiton, bordered embroidered himation, and white shoes, holding out r. hand to a white duck flying towards her ; above is a white *taenia* ; on the r. a white tendril ; seat as that of Eros in (1). Incised as (1) : N.

3. Eros seated to r. on an altar, with hair in a knot, bracelets, and cross-belt of beads, wings picked out with purple, otherwise as (1) ; in l. hand a white *taenia* ; on the r. a tendril. Incised as (1) : Δ.

4. Similar to (2). Incised as (3).

F 140. LEPASTÈ, cover of. See old No. 1634. Ht. $3\frac{1}{4}$ in. Diam. $9\frac{3}{8}$ in. Rogers Coll., 1856. Restored. Designs red on black ground, with white accessories. On the top of the cover, palmettes ; round the edge, wave-pattern ; above the designs, egg-moulding.

Female figure seated to r., with r. elbow on l. knee, close embroidered cap, necklace, bracelets, long girt embroidered chiton, bordered and embroidered himation over lower limbs, and sandals ; before her reclines a female figure turning back and holding out a *cista* in r. hand. She has hair in a knot, radiated filet, necklace, bracelets, long girt chiton, bordered and embroidered himation over lower limbs, and sandals, in l. hand a wreath ; on either side of her is a ball on which are dots ; between the two figures is a small *stellè*, and on the r. a tendril. Next is a female figure seated to r., with hair in a knot, open cap radiated in front, necklace, long chiton, bordered himation, and sandals ; in l. hand a *phiale* with fruit. On the r. is a female figure reclining to r., turning back and offering to the last one in l. hand a *phiale* with fruit ; she is attired as the other reclining figure, and beyond her are two balls as before and a tendril.

F 141. PYXIS. Old No. 933. Ht. $1\frac{5}{8}$ in. Diam. $2\frac{3}{8}$ in. From Nola. Durand Coll. 897. Design red on black ground.

On the cover, a leopard springing to l. ; below, ground indicated by rows of black spots. Incised inside the cover and on the foot : Ξ .

F 142. COVER OF PYXIS. Diam. $2\frac{1}{8}$ in. Design red on black ground.

Female bust turned slightly to l., with curly hair, double necklace, veil at back, and chiton fastened with *fibulae* on the shoulders ; on the l. a myrtle-branch, and on the r. a small window.

F 143. AMPHORA. Ht. $11\frac{1}{2}$ in. Capua, 1873. Castellani. Twisted handles. Designs red on black ground, with white accessories. The style is peculiar, apparently an imitation of the "Nolan" amphorae of the best period, as the shape evidently is. On the neck, palmette-patterns between bands of egg-moulding, laurel-wreath and wave-pattern. On the shoulder, palmettes each side ; under the handles, palmettes and flowers ; below all round, maeander.

(a) In front of a tomb in the form of an Ionic column on a high plinth, with **Fig. 21.**

white tendrils on either side, is a youth seated on the ground to l., with drapery under him; he wears a white fillet with trefoils, and his hands are clasped on the top of a staff. Before him, on higher ground, is a youth with similar fillet, *pilos* slung at back, bordered chlamys on l. arm, spear in r. hand, and sheathed sword in l.

(b) Two youths confronted; the one on the l. has a white wreath, bordered drapery on l. arm, and staff in l. hand; the other has a fillet with trefoils, staff in l. hand, and a white spray in r.

F 144. AMPHORA. Ht. 14 $\frac{3}{8}$ in. Nola, 1867. Blacas Coll. Designs red on black ground; coarse style. Shape as "Nolan" amphorae, with twisted handles. On the lip, egg-moulding; below the design, meander and crosses.

(a) *Ephebos* to r., open-mouthed, with curly hair, fillet, and himation over l. shoulder, holding out a scarf to a similar *ephebos* with long bordered chiton, wrapped in his himation. Behind the first is a laver with stem in the form of an Ionic column.

(b) Two *ephebi* confronted, with curly hair and himatia; the one on the l. wears his himation over the l. shoulder, and has a staff.

F 145. AMPHORA. Ht. 10 $\frac{1}{4}$ in. Nola, 1867. Blacas Coll. *Musée Blacas*, pl. 24, p. 71; *Él. Cér.* ii. pl. 54. Designs red on black ground; below each, egg-moulding.

(a) Bull to r., on the further side of which is a palm-tree; behind it is *Apollo* (?) to r., leaning on a staff, beardless, with curly hair, laurel-wreath, and himation.

(b) Youth on horseback to l., with curly hair, laurel-wreath, and chlamys (?).

[Lenormant and De Witte in the *Él. Cér.* designate these figures *Apollo Nomios* and *Admetos* respectively; see *Eur. Alc. init.*, and Roscher, i. p. 68, for the connection between the two. For the bull and palm-tree, cf. *Brit. Mus. Cat. of Gems*, No. 107.]

F 146. AMPHORA. Old No. 882. Ht. 11 $\frac{7}{8}$ in. Designs red on black ground; imperfectly fired.

(a) Nude female figure to r., dancing, with *crotala* in both hands; before



Fig. 21 = F 143.

her is a female figure, with *episthosphendone*, long chiton, himation, and shoes with turned-up toes, playing the double flute. [Cf. E 38 and E 61.]

(b) *Ephebos* to r., with himation over l. shoulder, and staff in r. hand with cross-piece at the top; facing him is a female figure with close cap, long chiton, and sandals with turned-up toes, wrapped in a bordered himation.

- F 147.** AMPHORA. Old No. 1684. Ht. 12½ in. From the Basilicata. Pourtalès Coll., 1865 (*Cat.* 335). Panofka, *Cab. Pourtalès*, pl. 22, p. 72; Raoul-Rochette, *Mon. Ined.* pl. 64, pp. 369-371; *Ann. dell' Inst.* 1829, p. 302. Designs red on black ground; coarse style. Above the designs, tongue-pattern with dots; below, a band of lozenge-pattern with dots.

(a) Bearded male figure, with long sleeved chiton and himation, in r. hand a staff, looking to r., towards a Canopic jar resting on a plinth, which terminates in a female head.

(b) Part of the same scene: A female figure to r. (probably representing the Nymph of a spring), of whom only the upper half is visible, with cap and himation, extending r. hand to a beardless male figure, who stands to front looking to l., with *pilos* and chlamys, in l. hand a hoe or axe, r. extended to the female figure; his feet sink into the band of ornament below.

[Probably a representation of digging a spring: cf. Robert, *Arch. Märchen*, p. 179 ff.]

- F 148.** AMPHORA. Old No. 865. Ht. 13½ in. Hamilton Coll.; originally in the Vatican library. Passeri, *Pict. Etr.* iii. pl. 249; D'Hancarville, iii. pl. 94; Inghirami, *Mon. Etr.* v. pl. 17; Gerhard, *Gesammelte Abhandl.* 1836, p. 298, and 1841, p. 117, pl. xx. 5, 6; Roscher, i. p. 710; Daremberg and Saglio, i. p. 478 (figure of Heracles); Heydemann, *Humoristische Vasenb.* p. 5, note 14 b; a similar vase in *Bull. Arch. Nap.* iv. (1845-6), pl. 5. Designs red on black ground; coarse style. Above the designs, egg-moulding, red on black; below, meander, black on red.

(a) **Heracles** with face to front, beard and moustache, and lion's skin over his head, supporting on his shoulders the heavens, which are represented by a hemisphere on which are a crescent and two stars. On the r. is **Hera**, with long hair, *mitra*, long chiton, and bordered himation, extending r. hand to him, l. muffled in drapery; partly restored.

(b) **Atlas** to l., bearded, with short chiton and hands extended, advances towards the tree in the garden of the Hesperides, on which are three golden apples; round it is coiled the serpent with two bearded heads, one issuing on either side; the one on the r. has its crest raised and tongue protruding. On the l. is a **Hesperid** to r. with curly hair, cap, long sleeved chiton and *apoptygma* to the hips, extending l. hand to one of the serpent's heads, as if to calm it.

STYLE OF ASSTEAS (F 149-156; see p. 16).

F 149.

BELL-CRATER. Ht. 22 in. Diam. 20½ in. From Santa Agata dei Goti. Carlisle Coll., 1890; formerly in Naples. *Monuments publiés par la section française de l'Inst. Arch.* pl. 10, and vol. i. p. 487 ff., pl. B; *J. H. S.* xi. pls. 6, 7, p. 225, and vi. p. 40; Duruy, *History of Greece*, iii. p. 513; Roscher, i. pp. 247, 2755; *Ann. dell' Inst.* 1872, p. 7; Jahn, *Vasensamml. zu München*, p. ccxxxi., note 1445; Welcker, *Alte Denkm.* iii. p. 300; Hirt, *Bilderbuch*, p. 21, and *Gesch. d. bildenden Künste*, p. 264; Waagen, *Art and Artists in England*, iii. p. 211; Michaelis, *Ancient Marbles in Gt. Britain*, p. 332; *Morgenblatt*, 1811, p. 651; *Arch. Zeit.* 1872, p. 93; *Class. Rev.* 1890, p. 135; Brunn, *Kunstlergesch.* ii. p. 731; Klein, *Meistersig.* p. 210; Vogel, *Scenen Eurip. Tragöd.* p. 33; Engelmann, *Beiträge zu Euripides* (Berlin, 1882), p. 6; Rayet and Collignon, *Hist. Cér. Grecque*, p. 313; Murray, *Handbook of Gk. Archaeology*, p. 105; Overbeck, *Kunstmyth. (Zeus)*, p. 404; *C. I. Gr.* 8492; Kretschmer, *Gr. Vasensinschr.* p. 223; *Amer. Journ. of Archaeol.* 1890, p. 256; *Athenaeum*, 1890, i. p. 313; Bloch, *die zuschauenden Götter*, p. 35. Repaired and restored (the handle on the right side mended with lead in antiquity). Designs in panels, red on black ground, with accessories of white and purple. Shape as Fig. 1. Above the designs, (a) ivy-wreath and egg-moulding (as F 154), (b) laurel-wreath; under the handles, palmette-patterns; below the designs, (a) meander and chequer, (b) wave-pattern.

(a) **Alcmenè appealing to Zeus against Amphitryon** (cf. F 193): In the centre is **Alcmenè**, seated to l. on an altar, which is painted white with egg-moulding along the top and an imitation of triglyphs below (markings in yellow); in front of it is erected a pyre of round logs. She has long curls, necklace and bracelets, an embroidered veil over her head, long chiton and *apoptygma* embroidered with chequer, palmettes, and other patterns, girdle with white studs, and sandals; her r. hand is raised in supplication. Above the design is incised: ΑΛΚΜΗΝΗ, Ἀλκμήνη. On the r. is **Amphitryon** to l. setting fire to the pyre with a torch in each hand; he is bearded, with long hair, short embroidered chiton with engrailed and palmette patterns and border of white dots, embroidered chlamys with border of chequer over his arms, *endromides*, and purple cross-belt from which hangs a sheathed sword; above him is incised: ΑΜΦΙΤΡΥΩΝ, Ἀμφιτρώων. On the l. is **Antenor** starting back to l., looking to r., beardless, with long curls, white *pilos*, short sleeved embroidered chiton with borders of engrailed and wave patterns, girdle and cross-belt with astragalus pattern, embroidered chlamys with border of dots, fastened with a *fibula* in front, and *endromides*; between his legs is a fallen yellow *prochoös*; above him is incised: ΑΝΤΗΝΩΡ, Ἀντήνωρ. Over the altar is a purple and white rainbow enclosing a black space which is filled with white dots, representing drops of the rain sent in answer to Alcmenè's prayer; below the pyre are two white thunderbolts, as if cast by Zeus at Amphitryon and Antenor. On each side of the rainbow, on a higher level (indicated by a wavy white line ending in a palmette), is the upper half of a female figure pouring water out of a *hydria*, which is indicated by black and white streaks; these two figures are the **Hyades**. The one on the l. has long hair, a broad purple fillet with white chevron pattern, necklace, long purple chiton embroidered

with white dots (see *J. H. S.* xi. p. 229), and white girdle; the other has her hair tied in a club with a purple fillet embroidered with white dots, which goes twice round her head; otherwise she is attired as the first. On the l., on the same level, is the upper part of **Zeus** to r., bearded, with long curls, wreath, and drapery over l. shoulder with chequer border, in r. hand a sceptre, l. extended; he is inscribed ΙΕΥΣ , *Zeús*. On the r. is **Eos** to l., with hair gathered in a knot at the back under a purple cap embroidered with white dots, earrings, necklace, long chiton and *ap:ptygma* embroidered with palmettes and engrailed border; in r. hand she holds up a mirror; above her is inscribed ΑΩΣ , (*H*)*ós*. Under the lip of the vase is incised: ΠΥΘΩΝΕΓΡΑΦΕ , *Πύθων ἔγραφε*.

(b) **Dionysiac scene**: In the centre is **Dionysos**, moving to r. and looking to l., beardless, with long curls, round which is a *taenia* tied at the back, shoulder-belt with white dots, chlamys with border of dots over l. arm, shoes, *thyrsos* in l. hand, to which is tied a purple *taenia*; in r. hand a wreath from which hangs a purple *taenia*. On either side is a **Maenad** dancing to r., the one on the r. looking back. The one on the l. has long curls, wreath, necklace, bracelets, long girt chiton and *apoptygma* reaching to the hips with borders of wave-pattern and dots, fastened with *fibulae* on the shoulders, shoes, *thyrsos* in r. hand to which a purple *taenia* is tied, l. hand raised. The one on the r. has long curls, one of which hangs down in front of her face, wreath, necklace, bracelets, long transparent chiton embroidered with dots, which has slipped off her r. shoulder, *thyrsos* in l. hand with purple *taenia* tied to it, wreath in r. at which she is looking. On a higher level are seen the upper parts of three figures: a youthful **Satyr** on the l., a youthful male figure in the centre, and **Pan** on the r. The Satyr wears wreath and shoulder-belt of white beads, and holds out a *tympanon* in l. hand to the youth who faces him; he has a wreath, shoulder-belt as the Satyr, and *thyrsos* in l. hand. Pan is to l., with small beard and moustache, wreath and shoulder-belt as the others; his body is stippled all over, and part of the goat-skin is visible; his hands are raised as if in astonishment.

F 150.

BELL-CRATER. Old No. 1438. Ht. $14\frac{1}{2}$ in. Diam. $14\frac{3}{8}$ in. From Magna Graecia. Pourtalès Coll., 1865 (*Cat.* 328). Passeri, *Pict. Etr.* iii. pl. 206; Panofka, *Cab. Pourtalès*, pl. 10, p. 63 ff.; id., *Bild. Ant. Leb.* pl. 19, 10, and *Griechinnen u. Gr.* pl. ii. 10; Wieseler, *Theatergebäude*, pl. ix. 12; Schreiber-Anderson, *Atlas of Class. Antiquities*, pl. 5, fig. 6; Christie, *Disquisitions*, p. 103; Champfleury, *Caric. Ant.*² p. 226; Heydemann in *Jahrbuch*, i. (1886), p. 291; Raoul-Rochette, *Journ. des Savants*, 1835, p. 225, and *Mém. des Numism.* p. 254, note; Otf. Müller, *Gott. gel. Anzeig.* 1837, p. 1880; Boettiger, *Ideen z. Archäol. d. Mal.* p. 201; Müller, *Handbuch*, § 351, 5; Overbeck, *Kunstmyth. (Zeus)*, p. 403 ff.; Roscher, i. p. 246. Repaired and restored. Designs red on black ground, with accessories of white and purple. Above the designs, laurel-wreath; below, wave-pattern; below the handles, palmettes.

(a) **Scene from a comedy**; nocturnal visit of an old man to a *hetaera*: In the centre above is a window, through which is visible the upper part of the *hetaera* with face painted white, hair confined under an open purple cap embroidered with beads, and purple embroidered chiton (cf. *J. H. S.* xi.

p. 229), looking down to l. at the old man, with l. hand resting on the window-sill. He is bearded, with mask, wreath, short purple chiton, sleeved under-garment with *anaxyrides*, padded stomach, purple *phallos*, and white shoes, in l. hand a purple *taenia*; in r. he holds up four apples as an offering (cf. Theocr. iii. 10), while he ascends a ladder resting against the window, grasping it with l. hand. On the r. is a slave standing on tiptoe to l. with upturned face, bearded mask and wreath as the other, short white chiton with purple border, sleeved under-garment with *anaxyrides*, padded stomach, and purple *phallos*; in r. hand a white *situla*, in l. a wreath and lighted torch. On the ground, an ivy-plant; on either side of the window, a vine-wreath.

[Cf. a crater in the *Mus. Greg.* i. 31 (I in Heydemann's list), with a comic representation of Zeus and Hermes visiting Alcmene by night.]

(b) Two *ephebi* confronted, wrapped in bordered himatia, with white wreaths and sandals; the one on the l. holds out two apples and a *taenia* to the other, who holds a twig.

F 151.

BELL-CRATER. Old No. 1297. Ht. 14 $\frac{3}{4}$ in. Diam. 15 $\frac{1}{2}$ in. From Apulia. Durand Coll. 669; Beugnot and Hope Colls. *El. Cér.* ii. pl. 94; Panofka, *Bild. Ant. Leb.* pl. 7, fig. 5; Wieseler, *Theatergebäude*, pl. 9, fig. 13, p. 60; Geppert, *Altgr. Bühne*, pl. 5; Champfleury, *Caric. Ant.*² p. 201; Duruy, *Hist. of Greece*, iii. p. 67; *Wiener Vorlegebl.* iii. pl. 9; Schreiber-Anderson, *Atlas of Class. Antiquities*, pl. 5, fig. 11; Baumeister, p. 820; Heydemann in *Jahrbuch*, i. (1886), p. 287; id. *Humoristische Vasenb.* p. 11, note 42; Lenormant, *Quaest. cur Plato Aristoph. in conviv. induxerit* (Paris, 1838); Gerhard, *Hall. Allgem. Litteraturzeit.* 1836, *Intell.-Blatt*, p. 338; Grysar, *De Doriensium Comoedia*, p. 45; *Jahrbuch für Class. Philol. Suppl.-Bd.* xx. p. 723; *C. I. Gr.* 8359. Repaired and restored. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maecander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Scene from a comedy**; parody of the myth of Cheiron cured by Apollo (or Asclepios): On the l. is a stage, on which is a side-view of a doorway with projecting porch ornamented with an egg-moulding and scroll-pattern; this represents the temple of Apollo at Delphi. The porch is supported by a sloping bracket; below the stage are two festoons. The stage is approached by a ladder of four steps, on the second of which stands the slave **Xanthias**, who has preceded Cheiron up the ladder, and turns round to help him up by placing r. hand on his head. Xanthias is bald and bearded, with short girt bordered chiton, under-garment with sleeves and *anaxyrides* in one piece, and *phallos*; he wears a mask with snub nose and large mouth. On the stage behind him are a large bundle ornamented with zigzags and rings, fastened to a yoke, and a *pilos*, which he has laid down to assist Cheiron; above him is incised: .. $\ve\theta\iota\alpha\varsigma$, $\Xi\alpha\lambda\upsilon\theta\iota\alpha\varsigma$. **Cheiron** stands on the two lower steps, leaning on a crooked staff; the hinder part of the Centaur is formed by a slave pushing from behind. Cheiron is partly bald, with white hair, beard, and shaggy eyebrows, mask with exaggerated nose and mouth, bordered himation, under-garment as Xanthias, and *phallos*; his eyes are closed to indicate blindness. The slave is partly bald, with white hair and beard, mask and dress as Cheiron; behind him is a youth

to l., wearing wreath and himation, probably **Achilles**, who was the Centaur's pupil. Above Cheiron is incised: $\chi\iota\rho\omega\text{N}$, $\chi\iota\rho\omega\text{v}$. On the r. above is a line indicating rocky ground, over which are seen the upper parts of two **Nymphs** partly turned towards one another, as if conversing; they have masks with protruding lips, and wear white fillets, long chitons, and bordered himatia. The one on the r. wears a veil, which she draws forward with r. hand, and the other has curly hair and a beaded *amphyx*; above them is incised: $\text{NY} \dots \text{AI}$, $\text{N}\nu[\mu\phi]\text{ai}$. The presence of these two figures may have reference to the Nymphs of Anigros, where Cheiron bathed after being wounded by Heracles (Paus. v. 5, 10).

(b) In the centre is an athlete seated on a rock to l., nude and beardless, holding up an *aryballos* by a thong in r. hand. On either side facing him is a youth in a himation, the one on the r. with staff and r. shoulder left bare; above hangs a pair of *halteres*.

F 152. BELL-CRATER. Old No. 1344. Ht. $12\frac{3}{8}$ in. Diam. $12\frac{3}{8}$ in. Payne Knight Coll. Furtwaengler, *Eros in d. Vasenmalerei*, p. 40, note. Designs red on black ground, with white accessories. Above, laurel-wreath; below, wave-pattern; under the handles, palmettes.

(a) **Dionysos** to r., beardless, with long curls, ivy-wreath, and embroidered *taenia*, beaded shoulder-belt, bordered and embroidered himation over lower limbs, and shoes with white studs; r. hand on hip, in l. he holds up a *tympanon*. Facing him is **Eros**, wearing wreath, beaded shoulder-belt, bracelet on r. arm, beaded circlet on l. thigh, anklet on l. leg, and shoes, holding a white *taenia* in both hands; above him hangs a wreath, and behind Dionysos is a *taenia*.

(b) Two youths conversing, with wreaths, and himatia over their l. shoulders; the one on the l. has a staff in r. hand, and holds out a fruit or ball in l.; the other has a *taenia* in r. hand.

F 153. BELL-CRATER. Old No. 1340. Ht. $12\frac{3}{4}$ in. Diam. $12\frac{1}{2}$ in. Hamilton Coll. Designs red on black ground, with accessories of white and yellow on both sides. Above the designs, laurel wreath; below, wave-pattern; below the handles, palmettes.

(a) Youthful **Satyr** moving to l., with wreath, bracelets, circlet of beads round l. thigh, shoes, fruit in l. hand, torch in r., by the light of which he explores the way. He is followed by **Dionysos**, who is beardless, with long hair, wreath, bracelets, beaded shoulder-belt, circlet of beads round l. thigh, shoes, and chlamys with border of dots over l. arm and r. thigh, in r. hand a bunch of grapes (?), in l. a *thyrsos* tied with a *taenia*; between them hangs a *taenia*.

(b) Two *ephebi* conversing, with wreaths, himatia, and shoes, staff in hand; the one on the l. holds out a string of beads in r. hand.

F 154. BELL-CRATER. Old No. 1437. Ht. 23 in. Diam. $20\frac{1}{2}$ in. From Santa Agata dei Goti. Pourtalès Coll., 1865 (*Cat.* 204). Panofka, *Cab. Pourtalès*, pl. 11; Gerhard, *Apul. Vasenb.* pl. A, fig. 3; Smith, *Dict. Ant.*³ ii. p. 931. Designs red on black panels, with white, yellow, and dark brown accessories. In the style of Python (see p. 16). Above the designs, (a) ivy-wreath (leaves and berries, white and yellow accessories) and egg-moulding, (b) laurel-wreath. Round

the ends of the handles, tongue-pattern ; below them, palmettes and dotted rings. Below all round, wave-pattern.

(a) **Boar-hunt:** In the centre is the boar, painted dark brown, the bristles in yellow, white tusks, red tail, ears, and hoofs, springing forward to l. ; a white dog springing to r. attacks it on the flank. On the l. is a youth kneeling on r. knee, plunging his sword into the boar's mouth ; he has a yellow helmet and yellow shield with white rim on l. arm. On a higher level than the boar is a youth to r., looking to l., with long hair, bordered chlamys fastened with a *fibula* in front, laced-up *endromides* with white buttons, and white sword with belt ; he holds up a white rock in r. hand. Above the first youth is another moving to l., his legs from the knees downwards hidden by rising ground ; he has long hair, white and yellow *petasos* slung at back, bordered embroidered chlamys fastened with *fibula* in front, sword and belt, spear held by *amentum* in r. hand. On the r., on a middle level, is seen the back of a youth moving to r., nude, with spear in r. hand, and white and yellow shield in l. Above him appears the upper part of a youth to l., with chlamys fastened by a *fibula* in front, sword and belt, spear in r. hand, and yellow shield with white rim. In the field, six trees, two on the higher level.

[This scene may represent the hunt of the Calydonian boar, but differs from the usual type, and none of the personages can be identified ; cf. Gerhard, *Apul. Vasenb.* pl. 9 (Berlin No. 3258), and for the subject generally, Kekulé, *De Fabula Meleagra*, p. 36 ; Baumeister, p. 914 ; also the fragment of a vase from Daphnae, B 124.]

(b) Two *ephebi* confronted, wrapped in himatia with borders of dots, each with staff in one hand, and fruit in the other, fillets and sandals ; between them hangs a *taenia* ; on the l. is a flower.

F 155.

HYDRIA. Old No. 1362. Ht. 17 $\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, ii. pl. 41 ; Inghirami, *Vasi Fitt.* i. pl. 60 ; Boettiger, *Furienmaske*, p. 29 ; Jahn, *Telephos und Troilos*, p. 35 ; Overbeck, *Her. Bildw.* p. 733 ; Rosenberg, *Die Erinyen*, p. 59 ; Vogel, *Scenen Eurip. Tragöd.* p. 125 ; Müller-Wieseler, *Denkm. d. a. Kunst.* ii. pl. 74, 957 ; Welcker, *Alte Denkm.* iii. p. 375 ff. ; Jahn, *Vasensamml. zu München*, p. ccxxv. note 1410. Design red on black ground, with white accessories. Shape as Vol. III. Fig. 4. On the neck, palmettes ; on the shoulder, myrtle-wreath with a flower in the middle, and egg-moulding. Below the design all round, meander and chequer ; down the sides, chevron-pattern ; at the back, palmettes and tendrils.

Agrios seized by Oineus: On the r. is an altar on two steps, with dentils along the top ; on it is seated **Agrios** to l., with legs drawn up and hands tied behind him, head bowed in dejection. He is bearded, and wears a sleeved embroidered chiton with border of wave- and other patterns and studs down the sleeves, girdle with white studs, bordered himation doubled under him, and *endromides* ; above him is inscribed : ΑΓΡΙΟΣ (characters now scarcely visible). Over the altar hang a chaplet of beads and a *bucranion* ; in front of it is seen the upper part of an **Erinnys** rising from the ground to l., with r. hand raised. She is painted black, and has rough hair, black chiton with white girdle, and white wings with black markings ; two white snakes are twisted round her head, and one round

each arm. On the l. of the altar are three figures to r. : the first, **Diomedes**, looks back, and is beardless, with long curls, white *pilos*, short embroidered bordered chiton over l. shoulder, white cross-belt and girdle, and *endromides* ; in l. hand a spear, in r. he holds up a sheathed sword. Next is **Periboia**, with short hair, long girt bordered chiton and *apoptygma* to the hips, and sandals, looking back at Oineus, holding out l. hand as if making some request, and laying r. hand on his shoulder. **Oineus** draws back as if in surprise ; he has white hair and beard, long girt sleeved chiton with palmettes and engrailed border, embroidered himation over l. shoulder with border of wave-pattern, and *endromides* with studs, both hands extended, in r. a staff.

[Vogel's interpretation has been adopted here on account of the inscribed figure Agrios ; cf. Schol. in *Ar. Ach.* 418, Anton. Liber. *Transformat.* 37, Apollod. i. 8, 6, and the *Oĩveus* of Euripides ; but the interpretation of the old Catalogue (Orestes on the altar of the Tauric Artemis) seems equally suitable. For the Erinnys, cf. Roscher, i. p. 1335 ; Rosenberg, *l. c.* p. 53, no. A, 2 ; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 862.]

Under each handle is a female head turned towards the design ; the one on the l. has close embroidered cap, earrings, necklace, chiton, and l. hand raised ; the other has hair in a knot, embroidered *opisthosphendonè*, earrings, necklace, and bordered chiton, r. hand raised.

156.

HYDRIA. Ht. 15 in. From Nola. Blacas Coll., 1867. Designs red on black ground, with white accessories. Round the lip, wave-pattern ; on the neck, laurel-wreath and egg-moulding ; at the back, palmettes. Between the designs, egg-moulding ; below all round, wave-pattern.

1. On the shoulder : On the l. is a female figure seated to l., looking back, with wreath, earrings, necklace, bracelets, long girt embroidered chiton with stripe down the front, and sandals, in r. hand a mirror, in l. she holds out a *phiale* containing fruit ; before her is a swan to l. with outstretched neck. In the centre of the scene is a female figure seated to r. (as the last, but no stripe on chiton), with a branch in l. hand and a fruit in r. ; underneath her r. arm is a *cista* ornamented with chequer, on which is fruit. Before her is a nude female figure seated on a stool to r., with legs in the air, looking back ; she wears a wreath, bracelet on r. arm, and shoes ; her r. hand rests on the knee of the last figure, and in the l. is a *phiale* containing fruit. On the r. is another female figure reclining to r. looking back, with wreath and sandals, in l. hand a *tympanon* with rosette in centre and pattern of network round the edge, r. hand extended. The ground is indicated by white lines. PLATE V.

2. On the body, **Dionysiac thiasos** : In the centre is a **Maenad** to l., with curly hair, wreath, earrings, necklace, bracelets, long bordered embroidered chiton with *apoptygma* to hips and girdle with white studs, embroidered himation over l. arm, and shoes ; she looks down and holds out a lighted torch in each hand. Behind her is a **Maenad** to r. with embroidered double *sphendonè*, earrings, necklace, bracelets, chiton as the last, and shoes, in l. hand a *thyrsos*, in r. a mirror, into which she is looking. Below her is a **Maenad** seated on

the ground to l., with hair in a top-knot tied with a string, wreath, bracelets, chiton, *apoptygma*, and girdle as last; in r. hand a *thyrsos*, in l. she holds out a pomegranate. Before her is a swan to r., with wings addorsed and neck extended. On the l. is a youthful **Satyr** dancing to r., with wreath, fawn-skin over l. arm, and shoes, r. hand raised, in l. a *tympanon* (as above). Above, partly hidden behind rocks, is the upper part of a **Satyr** to r., with wreath and bracelets, hair on breast indicated, r. hand on a rock, in l. a *phiale* with fruit. Behind the youthful Satyr is a bearded **Satyr** to r., with head thrown back, wreath, bracelet on r. arm, and shoes, hair on breast indicated, in r. hand a *thyrsos*, in l. a *tympanon* (as before). The ground is indicated by flowers scattered about the scene. Under each handle is an owl turned towards the design, with face to front; between them and the design, vertical crenelle patterns.

LUCANIAN STYLE (F 157-187; see p. 18).

F 157.

CRATER. Old No. 1435. Ht. 19 $\frac{3}{4}$ in. Diam. 19 in. From Pisticci. Steuart Coll. *Bull. Arch. Nap.* 1843, i. pl. 7; Overbeck, *Her. Bildw.* pl. xvii. 4, p. 415; Baumeister, p. 459; *Ann. dell' Inst.* 1875, p. 310; Klein, *Euphronios*, p. 144; *J. H. S.* xi. p. 228. Designs red on black ground, with white accessories. Large style, bordering on the grotesque; faces to front, elaborate costumes, and dramatic action. Shape as Vol. III. Fig. 9. Above the designs, laurel-wreath and egg-moulding; below each, egg-moulding and palmette-patterns.

(a) **Dolon surprised by Odysseus and Diomedes:** In the centre is **Dolon** moving to l., crouching in an attitude of surprise, and looking round; he has a moustache and whiskers, skin helmet, short girt chiton over which is a spotted skin tied in front, and quiver with wave-pattern slung at l. side. His *endromides* are of skin with tops turned over, laced in front and fastened by a broad strap under the instep, leaving the toes and heel bare (apparently a local characteristic, cf. F 107 and F 179). In l. hand he holds up his bow, in r. he holds a spear which he endeavours to aim at Diomedes; the spear-head has a serrated edge. On either side of him is a tree-trunk; on the l. appears **Odysseus**, on the r. **Diomedes**. Odysseus is bearded, and wears *pilos*, *endromides* of skin laced up in front, and chlamys with stripes and crenelle borders, and spots on the breast denoting fur (?), fastened with a *fibula* in front; he holds a short drawn sword in r. hand, and his l. hand is enveloped in a mantle and raised towards Dolon's r. shoulder. Diomedes seizes Dolon with r. hand; he is bearded, and wears high-crested helmet (*geison* and cheek-pieces, crest supported on figure of crouching wolf), *endromides* as Odysseus, chlamys with stripes and crenelle borders, fastened with a *fibula* in front and floating behind; in l. hand two spears. The scene is closed in by a tree-trunk on either side.

[Similar figures on a terra-cotta vase in the Liverpool Museum (Michaelis, *Ancient Marbles in Gr. Britain*, p. 427); cf. also the vase by Euphronios, *Arch. Zeit.* 1882, p. 47.]

(b) Two groups: (1) Female figure to r., with short curly hair, necklace, long chiton, and bordered himation over l. shoulder, holds out a wreath in r. hand to a nude youth facing her, who holds out his r. hand. (2) Female figure with hair in a knot, fillet wound round head, necklace, long girt chiton and *apeptygma*, holds out a wreath in r. hand and an embroidered *taenia* in l. to a youth wrapped in a himation. All four figures wear sandals.

F 158.

CRATER, with voluted handles. Ht. 2 ft. 2½ in. From Ruvo. Temple Coll., 1856. Slightly injured. Designs red on black ground. Large style, as F 157. Shape as Vol. III. Fig. 11. Round the lip each side, egg-moulding; underneath, each side, laurel-wreath and zigzags; on the neck, each side, ivy-wreath; above each design, tongue- and egg-patterns below, all round, maeander; below the handles, palmettes; on either side of the handles, ivy-wreaths.

(a) **Amazonomachia**: On the l., at a higher level than the ground, is an Amazon on horseback charging to r., with spotted *kidaris*, short chiton with radiated border and belt with studs, chlamys fastened with a *fibula* in front, jerkin and *anaxyrides* in one piece with chevron patterns all over, and shoes; in r. hand she holds a short spear, which she is about to hurl at a Greek warrior, who retreats to r. looking back. He is beardless, with curls in front of his ears, and has a crested helmet with volutes on the sides, bordered chlamys over l. shoulder, confined by a belt with studs, sword slung round him, spear in r. hand, and shield with a border of dots and fore-part of a boar as device. Below him is the body of an Amazon fallen back to r., over raised ground; the eyes are closed, and she has curly hair, short chiton with maeander and chevron borders, belt with studs, jerkin and *anaxyrides* in one piece, embroidered with rings on the sleeves and chevrons on the legs; below her is her *pelta*, with device of a dog running to r. On the ground on the r. is an archer kneeling to l., aiming at the first Amazon; he has *pilos*, short embroidered chiton with radiated border, shoes, and quiver at side. Above, behind him, is a trumpeter to l., beardless, with curly hair, short striped chiton, belt embroidered with rings, *endromides*, sword, two spears in l. hand, blowing a trumpet held in r. hand. In the field, heaps of stones.

(b) **Departure of a youthful warrior or hero**: In the centre is a bearded male figure seated on a four-legged stool to r., with bordered himation over his lower limbs, shoes, and sceptre in l. hand with Ionic cap, on which is a small bird to l. He grasps the hand of the warrior, who turns as if to depart; he has a bordered chlamys fastened with a *fibula* in front, sword slung round him by a belt, two spears in l. hand, in which he also holds the bridle of his horse, which stands behind him to r., pawing the ground, and has a top-knot and headstall with studs, as on F 174. Behind the seated figure is a female figure to r. with hair gathered under an embroidered fillet, necklace, and long girt chiton with border down the side, holding out in l. hand a fluted *phiale* and in r. a *prochoös*, on which is painted in black a Satyr dancing.

F 159.

CRATER, with medallion handles. Old No. 1428. Ht. 2 ft. 3 $\frac{1}{2}$ in. From the Basilicata. Durand Coll. 381. Beugnot Coll. 49. Pourtalès Coll., 1865 (*Cat.* 220). Inghirami, *Vasi Fitt.* iii. 251; Raoul-Rochette, *Mon. Ined.* pl. xxvi. B; Overbeck, *Her. Bildw.* pl. xiv. 9, p. 317; Baumeister, p. 756; Duruy, *History of Greece*, iii. p. 54; Creuzer, *Zur Archäologie*, i. p. 165; *Ann. dell' Inst.* 1830, p. 131; Jahn, *Arch. Beitr.* p. 387; Vogel, *Scenen Eurip. Tragöd.* p. 116; Murray, *Handbook of Gk. Archaeology*, p. 390; Overbeck, *Kunstmyth. (Apollo)*, p. 327; *Arch. Zeit.* 1869, p. 8, note. Designs black on red ground, with white accessories. Shape as Fig. 2. Round the lip, (a) egg-moulding, (b) wave-pattern; underneath, (a) ivy-wreath and wave-pattern, (b) ivy-wreath and astragalus-pattern. On the neck: (a) above, laurel-wreath; below, two Gryphons rushing at each other; between them a palmette; (b) laurel-wreath and palmettes. Above the designs, tongue- and egg-patterns; below, all round, meander and crosses; below the handles, palmettes. The handles terminate below in swans' heads, as before; above, in Gorgoneia, painted white, the hair yellow on obv., black on rev. the pupils of the eyes black.

(a) **The sacrifice of Iphigeneia:** In the centre is a white altar on two steps, with a chevron-pattern on the cornice and a knotted *taenia* hanging from the front. On the further side of it stands **Agamemnon** (or perhaps **Calchas**) to r., with face turned to front; he is bearded, with himation wound round lower limbs and l. arm, in l. hand a sceptre; in r. hand he holds out the sacrificial knife with which he is about to slay **Iphigeneia**, who stands before him. She has dishevelled hair, bracelets, and long chiton with *apoptygma* to the hips, and looks downwards; on the further side of her are visible the head, legs, and hinder parts of the hind substituted for her as a victim, which stands on its hind-legs to l. Behind her, on a higher level, is **Artemis** to l. looking down at her, with hair gathered under a double fillet, earrings, bracelets, short embroidered chiton with girdle and cross-belt (both black with large white studs), bordered chlamys fastened with a *fibula* in front, and *endromides* with tops turned over, and white buttons, laced up the front; bow in r. hand, two spears in l. On the l. is a youth leaning forward to r., with l. foot raised on a rock, embroidered himation over body and l. arm, in r. hand a purple *prochoös*, in l. a *phiale* in which are branches and fruit. Above his head is **Apollo** seated on a rock to l., looking back, beardless, with drapery under him and a laurel-branch in r. hand; on the extreme l. of the scene is a female figure to r. with hair in a knot behind, necklace, bracelets, long girt chiton and *apoptygma*, himation round lower limbs, in l. hand a flower (?). Over the altar are two white *bucrania* with chaplets of beads; the ground-lines are indicated by white dots.

[Cf. the picture by Timanthes, mentioned by Pliny, *Hist. Nat.* xxxv. 73.]

(b) In the centre is a youth seated on drapery to r. with white fillet, and two spears in l. hand; facing him is a female figure with hair in a knot, earrings, necklace, bracelets, long girt chiton and *apoptygma*, and sandals, holding up a *phiale* in r. hand. Behind her is a youth to l. with fillet, drapery on l. arm and staff in r. hand. On the l. is a female figure to r., with hair in a knot, earrings, bracelet on r. arm, long girt chiton and *apoptygma*, himation over l. arm, and sandals; r. hand extended, in l. she holds up a mirror. Above

the head of the first youth is seen the lower part of a shield with device of a star.

F 160.

CRATER with medallion handles. Ht. 2 ft. 10½ in. From the Basilicata. Blacas Coll., 1867. Raoul-Rochette, *Mon. Inéd.* pl. 66, p. 301; Inghirami, *Gall. Omer.* iii. 31; Overbeck, *Her. Bildw.* pl. xxvi. 17, p. 643; *Arch. Zeit.* 1848, pl. 15, 1, p. 225; Baumeister, p. 750 (obverse); Heydemann, *Iliupersis*, p. 19; *Ann. dell' Inst.* 1877, p. 252; *Rhein. Mus.* 1835, p. 615; Klausen, *Aeneas u. d. Penaten*, i. p. 154; Welcker, *Alte Denkm.* iii. p. 445. Slightly injured. Designs red on black ground, with white accessories. Round the lip, egg-moulding; underneath, laurel-wreaths. Above the design, on the neck, ivy-wreath; at the back of the neck, ivy-wreath and palmettes. Below the handles, palmettes; above each design on the body, tongue-pattern, and below all round, maeander and crosses. The handles terminate in swans' heads below, and above in female masks with rams' horns, in front white with black hair and yellow markings, at the back black throughout.

On the neck in front: **Dionysiac thiasos**: In the centre is **Dionysos** moving rapidly to r., looking back; he is beardless, with long hair, wreath, bordered chlamys over l. arm held up in r. hand, *thyrsos* in l. On either side of him is a **Maenad** moving to r., with hair gathered in a bunch behind, earrings, necklace, bracelets, and long girt chiton; the one on the l. has a *thyrsos* in r. hand and a blazing torch in l.; in front of her is a tendril. The other has a radiated *ampyx*, chiton over l. shoulder, and a *tympanon* in l. hand; she looks upwards, and before her is an altar, on which is a fruit.

On the body: (a) **Iliupersis**: (1.) In the centre is represented **Ajax seizing Cassandra**: In front of a *xoanon* of **Athenè** is an altar with wave-pattern on the cornice and imitation triglyphs and metopes in front (as on F 149); the statue looks to r. and has long hair, high-crested helmet, long chiton with a stripe of chevrons down the front bordered by wave-patterns, girdle with white studs, aegis at back with snake-border, double-pointed spear couched in r. hand, shield on l. arm. On the altar is **Cassandra**, seated to l. with face to front, clasping the statue with both hands; she has long dishevelled hair, necklace, bracelets, long girt bordered chiton over r. shoulder, with *apoptygma*. On the r. stands **Ajax** to l. with r. foot slightly raised, beardless, with curly hair, white high-crested helmet, bordered chlamys over l. shoulder confined by a belt with white spots, sword slung at side, long spear in l. hand; in r. hand is his shield (device of four-spoked wheel in white on black, surrounded by a broad white band, outer rim of white dots), which he is laying down before seizing Cassandra. Below the altar is a *prochoös* lying on its side (cf. F 209). On the r. is **Hecuba**, or an aged priestess, running away and looking back, with white hair and eyebrows, double yellow fillet, sandals, long chiton and *apoptygma* reaching to the knees, embroidered down the front, and himation wrapped round her, r. hand raised, l. extended. (2.) On the l., the **sacrifice of Polyxena** is represented. **Polyxena** is fallen to r. at the foot of the statue, clasping it with both arms; she has long dishevelled hair, necklace, bracelets, long girt chiton with a stripe down the side. Behind her is **Odysseus** running up to carry her off (cf. Eur. *Hec.* 218 ff.), with l. hand extended to seize her;

he is beardless, with white *pilos*, bordered chlamys fastened with a *fibula* in front, sword slung at side, long double-pointed spear in r. hand. Above the scene on the l. is **Athenè** seated to r., with hair in a knot at the back tied with a double fillet, earrings, necklace, bracelets, aegis spotted white with snakes in front and radiated border with white zigzags, long chiton and *apoptygma* with border as the aegis, spear in r. hand. Behind her is an Ionic column, round which is a string of large beads ending in tassels. (3.) Above are **Anchises** and **Ascanios** departing to r.; Anchises is partly bald, with white hair, beard, and eyebrows, bordered embroidered himation over l. arm, and staff in l. hand; with r. hand he leads Ascanios, who has a bordered himation over l. arm. Behind them is a laurel-tree, and above are seen the segments of two shields, white with a border of dots. The ground-lines are indicated by white dots.

[For the first subject, see Roscher, i. p. 135, and cf. B 242, F 209, and F 278; for the third, cf. B 173 and Roscher, i. p. 185.]

(b) **Departure of a warrior (?)**: In the centre is a beardless warrior to l. with r. foot raised on a rock, *pilos*, *endromides*, bordered himation over l. shoulder, and spear in r. hand; his l. hand rests on his shield, which has a four-spoked wheel as device, with dots round the rim. Facing him is a beardless warrior with *pilos* slung at back, fillet, chlamys over his arms, *endromides*, spear in r. hand, two fingers of l. hand raised, as if addressing the other. Behind on a slightly higher level is a female figure to r. with hair in a knot behind, embroidered *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton with *apoptygma* reaching to the hips, sandals, *situla* in r. hand; in l. hand she holds out a *phiale*. Behind her hangs an embroidered *taenia*; above the warriors is seen part of a shield with device of an eight-point star and border of dots, and an open window with double shutter on which are rows of white spots. On the r. is a youth seated to r. looking back, with fillet, drapery under him, and spear in l. hand; on a higher level is a female figure to r. looking back, with hair in a knot, earrings, necklace, bracelets, long girt chiton with *apoptygma*; with r. hand she draws forward her drapery from behind.

F 161.

BELL-CRATER. Old No. 1305. Ht. $11\frac{1}{8}$ in. Diam. $12\frac{3}{8}$ in. Payne Knight Coll. Designs red on black ground. Shape as Fig. 1. Above the designs, laurel-wreath; below, pattern of maeander and crosses; under the handles, palmettes.

(a) **Dionysiac procession**: First a **Satyr** to l., playing the double flute; following him is a **Maenad** looking back, with earrings, necklace, and long bordered chiton with *apoptygma*, girt at the waist; she carries a cottabos-stand in r. hand, and a *situla* in l.; lastly a youthful male figure with fillet and bordered chlamys, *thyrsos* in l. hand, *phiale* held out in r.

(b) Two *ephebi* confronted, wrapped in himatia; the one on the r. has a staff, and between them hangs a ball; very rude and much worn.

F 162.

BELL-CRATER. Old No. 1339. Ht. $13\frac{1}{2}$ in. Diam. $12\frac{1}{2}$ in. Towneley Coll. Passeri, *Pict. Etr.* iii. pl. 252. Designs red on black ground. Above the designs, laurel-wreath; below

each, a band of maeander and crosses ; round the ends of the handles, egg-moulding ; below, palmettes. On each side of one handle a hole is drilled.

(a) **Contest of a Lapith and a Centaur:** The Lapith is beardless, with long hair gathered up under beaded fillet, and chlamys with border and band of chevrons between dots, held out as shield on l. arm ; he thrusts with spear at the Centaur, who crouches on his hind-legs to r., and turns back to hurl a rock balanced in r. hand ; on his l. arm he holds out a fawn-skin as a shield. Behind the Lapith is a palm-branch ; his spear has a ring round the butt-end and two projections like the barbs of an arrow.

(b) Two *ephebi* confronted, in bordered himatia ; the one on the r. has a *thyrsos*, and behind him hangs a wreath ; between them is a fluted *stelè* above which hangs a *taenia* ; behind the one on the l. is a piece of cloth with zigzag and crenelle patterns and a fringe.

F 163. BELL-CRATER. Old No. 1293. Ht. $13\frac{3}{4}$ in. Diam. $14\frac{1}{4}$ in. From Apulia. Durand Coll. 671. Knapp, *Nike in d. Vasenn.* p. 49. Designs red on black ground ; above, laurel-wreath ; below each, a band of maeander and crosses.

(a) **Dionysos as the inventor of Tragedy:** Dionysos looks down to r. at a tragic female mask with long dishevelled hair in his l. hand ; he is beardless, and carries a bordered chlamys over l. arm, held up in r. hand. Facing him is **Nikè**, with hair gathered in a knot, embroidered double *sphendonè*, earrings, necklace, bracelets, and long embroidered chiton ; in l. hand she holds a *phiale* with fruit, and in r. a wreath with which to crown Dionysos. In front of her is a tendril ; behind her is **Pan** to l., beardless, with short horns and chlamys over l. arm, looking down at an *ixnè* which he holds on his r. forefinger.

[Cf. a vase in Munich (*Arch. Zeit.* 1855, pl. 83).]

(b) Two *ephebi* confronted, in bordered himatia ; the one on the r. has a staff, and behind him is a female figure to l., with hair in a knot, earrings, long chiton and bordered himation ; in front of her hangs a haunch of venison (?).

F 164. BELL-CRATER. Old No. 1291. Ht. $13\frac{5}{8}$ in. Diam. $13\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, iii. pl. 73. Designs red on black ground. Above the designs, laurel-wreath ; below each, a band of maeander and crosses.

(a) **Toilet-scene:** In the centre is a female figure seated to l. with feet on a footstool, holding up a mirror in r. hand ; she has curly hair, beaded fillet, necklace, long chiton with *apoptygma*, bordered himation veiling her head, and shoes. Facing her is a female figure with hair in a knot, fillet crossed round the head, necklace, long girt chiton and *apoptygma* with stripe down side, and bordered himation, holding a *lekythos* in r. hand and a *cista* in l., ornamented with patterns. On the r. is a female figure with fillet, long chiton with stripe down side, and bordered himation drawn over the back of her head, holding out a *phiale* in r. hand.

(b) Three *ephebi* conversing, with fillets and bordered himatia, the centre one to l. holding a staff ; on the r. is a *stelè*.

- F 165.** BELL-CRATER. Old No. 1300. Ht. $15\frac{1}{2}$ in. Diam. $14\frac{3}{8}$ in. Designs red on black ground, with yellow accessories. Above the designs, laurel-wreath; below, maeander and crosses; below the handles, palmettes.

(a) **Eros** seated on a rock to r., nude, with long hair, holding out a *phiale* with fruit to a female figure standing before him; her hair is gathered in a bunch of curls at the back under a radiated *ampyx*, and she wears earrings, necklace, bracelets, and long girt chiton with *apoptygma*, striped down the side; in l. hand she holds a *situla*, in r. she holds out a wreath. Above the head of Eros is a white star.

(b) Two *ephebi* conversing, the one on the l. with staff, the other with r. hand extended; they wear bordered himatia; between them, a pair of *halteres*.

- F 166.** BELL-CRATER. Old No. 1294. Ht. $13\frac{3}{8}$ in. Diam. $13\frac{3}{8}$ in. Hamilton Coll. *Ann. dell' Inst.* 1847, pl. X; Gerhard, *Arch. Zeit.* 1860, pl. 137, p. 49; Overbeck, *Her. Bildw.* pl. 29, 12, p. 717; id., *Kunstmyth. (Apollo)*, p. 335. Cf. Feuerbach in *Tübinger Kunstblatt*, 1841, p. 358; Müller, *Hist. of the Doric Race*, i. p. 351, note; Rathgeber in Ersch and Gruber's *Allgem. Encyclop.* pt. iii. vol. v. p. 119. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, maeander alternating with chequers and crosses; below the handles, palmettes.

(a) **Purification of Orestes at Delphi**: On the l. is an Ionic column, indicating the temple, and by it a *bucranion* with wreath, from which hangs a sacrificial *vitta*. **Orestes** to l., beardless, with white *pilos* at back of neck, and bordered chlamys over l. arm, kneels on l. knee at the base of the *omphalos*, clinging to it with l. arm, with sword extended in r. hand as if to ward off the Furies, and sheath in l.; the *omphalos* is covered with the *agrenon*. Behind Orestes stands **Apollo** with two laurel-leaves in r. hand, with which he sprinkles the blood over him; he is beardless, with hair in a knot, bordered chlamys and laurel-branch over l. arm, in l. hand a *phiale*. On the altar are two large acanthus-leaves; it bears an imitation inscription, apparently modern.

[Similar vase, *Mon. dell' Inst.* iv. pl. 48; for the Delphic omphalos, see *J. H. S.*, ix. p. 296 ff.]

(b) Two *ephebi* conversing, each with staff and himation over l. shoulder; between them, a Doric column.

- F 167.** BELL-CRATER. Old No. 1323. Ht. $15\frac{1}{2}$ in. Diam. $16\frac{3}{8}$ in. Towneley Coll. Visconti, *Museo Pio-Clem.* iv. pl. A, 1; Millingen, *Anc. Uned. Mon.* pl. 17; Welcker, *Ann. dell' Inst.* 1845, p. 182; Overbeck, *Kunstmyth. (Hera)*, p. 140, no. F. Designs red on black ground, with white accessories. Above the designs, laurel-wreath and egg-moulding; below, maeander and crosses; below the handles, palmettes.

(a) **Judgment of Paris**: On the l. is **Hera**, with embroidered *sphendonè*, necklace and bracelets, long bordered chiton and *apoptygma*, bordered himation veiling her head, and sceptre in l. hand terminating in a lotos-flower. In front of her is **Paris** seated on a rock to r., beardless, with *petasos* slung at back, bordered chlamys fastened in front with a *fibula*, and two spears in r. hand; with l. he draws forward his chlamys. Before him stands **Hermes** to l. leaning r. arm

on a *stèle*; he is beardless, with chlamys and *petasos* as Paris, and *caduceus* in r. hand. On the r. is **Aphroditè** seated on a higher level to r. looking to l., with long curls, attired as Hera, in l. hand a white *phiale*. By the side of Paris is a sheep lying to r. and looking up, painted white; above him is a tree with white fruit. Below Aphroditè is a large dog to l.

(b) Three *ephebi* conversing; the one in the centre stands to the front, with head to l.; he is nude, and holds a strigil in r. hand, in l. a staff; his l. foot is raised on a mound; on the l. is a *stèle*. The other two face him and are wrapped in bordered himatia; above hang two pairs of *halteres*.

- F 168.** BELL-CRATER. Old No. 1321. Ht. 14 $\frac{5}{8}$ in. Diam. 16 in. Designs red on black ground, with white accessories. Above the designs, laurel-wreath, and wave-pattern; on either side, tendrils; below each, meander and crosses.

(a) Youth moving to l., with fillet, wreath, and chlamys over arms, *thyrsos* in r. hand, *oinochoè* held out in l., on which is painted a human figure in black on red ground. He looks back at a female figure who follows; she has hair in knot at back, radiated double *sphendonè*, earrings, necklace, bracelets, long girt bordered chiton and *apoptygma*, shoes, r. hand stretched out as if to catch him, in l. a *tympanon* ornamented with a star. Next comes another youth, with cross-banded fillet, bordered chlamys in which l. arm is wrapped, r. hand extended, in l. a twisted stick.

(b) Three *ephebi* conversing, with white fillets and bordered himatia, the middle one to l. with a staff.

- F 169.** BELL-CRATER. Ht. 12 $\frac{5}{8}$ in. Diam. 13 $\frac{3}{8}$ in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground. Above the designs, laurel-wreath; below each, meander and crosses.

(a) In the centre is a nude youth running to r., looking to l., with spear in r. hand and l. raised. On the r. is a female figure to l., with long hair, long chiton and himation, and r. hand extended. On the l. is a female figure to r. with fillet and long-sleeved chiton, playing the double flute.

(b) Three *ephebi* conversing, in himatia; the one in the centre to l.; between the two on the l. hangs a pair of *halteres*, and the one on the r. has a staff.

- F 170.** BELL-CRATER. Old No. 1325. Ht. 12 $\frac{1}{2}$ in. Diam. 12 $\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, iv. pl. 116; Knapp, *Nike in d. Vasenm.* p. 62. Injured. Designs red on black ground. Above the designs, laurel-wreath; below, meander and chequer; round the ends of the handles, egg-moulding; below the handles, palmettes.

(a) **Victorious athlete crowned by Nikè:** In the centre is an athlete to l., beardless, with long hair and chlamys over his arms, in r. hand a strigil, in l. a palm-branch. Facing him is **Nikè**, with hair gathered up under radiated fillet, bracelets, long girt chiton and *apoptygma* reaching to the hips, holding out a wreath in r. hand. On the l. is a female figure with hair gathered up under an embroidered cap, open at the back, earrings, necklace, bracelets, long chiton and himation, r. forefinger raised as if addressing Nikè.

(b) Two *ephebi* conversing, wrapped in himatia ; the one on the r. has a staff in r. hand.

F 171. BELL-CRATER. Ht. 14 in. Diam. 14½ in. From the Basilicata. Blacas Coll., 1867. De Rossi, *Vasi Greci di Blacas*, pl. 21. Lip repaired. Designs red on black ground, with white accessories. Above the design, laurel-wreath ; below, maeander and crosses ; below the handles, palmettes.

(a) **Dionysos and Ariadnè crowned by Nikè** : Dionysos is seated to r., turning to l. ; he is nude and beardless, with fillet, and himation beneath him, in r. hand a branch of a tree in bloom. On the further side of him is **Ariadnè** with r. arm round his neck, looking back at him ; she has a radiated *ampyx*, necklace, long chiton and *apoptygma*, and bordered himation drawn forward as a veil in l. hand. Over them hovers **Nikè** to l., with hair in knot, fillet, bracelets, long chiton and *apoptygma*, holding out a wreath in both hands ; she is represented on a smaller scale. Beneath Dionysos is a *tympanon*. On the l. is a **Seilenos** dancing, turned to the front, with a wreath over his shoulders, *endromides*, and a *tympanon* held up in l. hand ; below him, a wreath.

(b) Two *ephebi* confronted, staff in hand, wearing fillets and himatia ; on the l. is a third to r., with fillet and himation.

F 172. KELEBÈ. Ht. 17¾ in. Diam. 13 in. From Pomarica, Basilicata. Temple Coll., 1856. Designs red on black panels, with white accessories, and borders of tongue-pattern above, and maeander and crosses below. On the top of the lip, ivy-wreath, with palmettes on the handles ; round the lip in front, laurel-wreath. On the neck, each side, a panel with ivy-leaves and berries. Shape as Vol. III. Fig. 10.

(a) **Departure of a warrior or hero** : On the l. is a youthful warrior about to depart ; a white *pilos* is slung at the back of his head, and he has a chlamys fastened with a *fibula* in front, drapery over l. arm, and a spear in l. hand. He is about to shake hands with an old man seated in a chair to l., who has white hair and beard, bordered himation over lower limbs, sceptre in l. hand ending in an Ionic cap, on which is a bird to r. (cf. F 158), r. hand extended to the youth. Behind him stands a female figure to l., with white *sphendone*, earrings, necklace, long chiton with a stripe down the side, girdle and cross-belt with large black and yellow studs, and shoes ; in r. hand a yellow *prochoös*, in l. she holds out a *phiale*, yellow with black bands. Behind her is an Ionic column, on the other side of which is a youth standing on rocky ground to the front, looking to l., with white *petasos* at his back, chlamys fastened with a *fibula* in front and confined with a white belt at the waist, spear in l. hand, r. hand on hip.

(b) Two *ephebi* confronted, staff in hand, with himatia leaving one shoulder bare ; between them hangs a pair of *halteres*. On the r. is another *ephebos* to l. wrapped in a himation over his l. shoulder, placing a white fillet on the head of the one next him.

F 173. KELEBÈ. Old No. 1416. Ht. 20½ in. Diam. 14¾ in. From the Basilicata. Durand Coll. 856. Passeri, *Pict. Etr.* iii. pl. 256 ; *Jahrbuch*, iv. (1889), p. 263 (Heydemann). Designs red on black panels, with white accessories and borders of maeander and crosses below. On

the top of the handles, palmettes with volutes ; round the lip, ivy-wreaths ; underneath, in front, laurel-wreath. On the neck, each side, a panel with ivy-leaves and berries.

(a) **Achilles slaying Lycaon** : In the centre, on a low mound, is **Achilles**, beardless, with long hair, short bordered chiton with bands of dots and broad white belt, *endromides*, and shield on l. arm, charging to r. and thrusting with spear at **Lycaon**. The latter is fallen back on l. knee ; he is beardless, with bordered and embroidered drapery over the loins, belt with large white spots, *endromides*, and shield on l. arm, on which he supports himself. He is fallen on a spear which pierces his l. side, and extends r. hand as if imploring for mercy ; above is a rosette, and below Achilles are two spears. On the l., on stony ground at a higher level, is a captive Trojan kneeling to l., looking back ; he is nude and beardless, and his hands are tied before him ; he has been wounded by a spear in the l. side, and is fastened to a laurel-tree on his r. Beneath him are his shield and two spears, and on his l. a smaller laurel-tree at a higher level. The ground-lines are indicated by dots.

[The subject is taken from *Iliad* xxi. 1-118 ; Heydemann publishes a similar scene from a Lucanian vase in the Jatta Collection, No. 1709. The figures are somewhat youthful and effeminate in appearance, as not infrequently on Lucanian vases.]

(b) Three *ephebi* to r., confronting another, all wearing himatia ; the first two hold out strigils, and the one on the r. has a staff ; in front of this latter one hangs a pair of *halteres*.

F 174.

KELEBÈ. Old No. 1415. Ht. $21\frac{3}{4}$ in. Diam. $15\frac{3}{8}$ in. From the Basilicata. Durand Coll. 696. Designs red on black panels, with occasional yellow accessories, and borders of meander and crosses below. Large style, as F 157. On the tops of the handles, palmettes and volutes ; at their lower junctions, palmettes ; round the top of the lip, ivy-wreaths ; below, in front, laurel-wreath. On the neck, each side, a panel with ivy-leaves and berries.

(a) **Departure of a warrior** : On the r. is a youthful warrior by the side of PLATE VI. his horse, which he holds by the bridle ; he has long hair, a short sleeved embroidered chiton with radiated borders, belt with yellow studs, and *endromides* laced up the front. The horse has a top-knot, and on the headstall are white studs (cf. F 158 and F 175). The warrior looks back to l. at a female figure, and holds out a fluted *phiale* in his r. hand, into which she pours wine from a four-handled vase (shape as F 175), on which are chevron and other patterns in black on red ; her hair is gathered in a mass behind under a broad fillet, and she wears earrings, necklace, bracelets, long sleeved chiton with rows of dots and *apoptygma* reaching to the knees, with girdle on which are white studs ; behind her hangs a sword in its sheath, on which is a scroll-pattern. On the l. is a youthful warrior looking to r., with long hair, short bordered embroidered chiton with belt on which are studs, and *endromides* laced up in front ; he holds a spear in r. hand and rests l. hand on his shield, which has the device of a star ; in front of the female figure is a tendril ; above is visible the lower part of a shield, ornamented with wave-pattern and rays from the centre.

(b) Four *ephebi* confronted in pairs ; the two to r. staff in hand, with bordered himatia over their l. shoulders ; the other two are wrapped in their bordered himatia, and the second from the l. wears a fillet. Between the first and second from the l. hangs the haunch of some animal ; between the second and third a pair of *halteres*, and between the third and fourth a cross, perhaps representing the head of a torch such as that carried by Hecate on F 277, or by a goddess on F 278.

F 175. NESTORIS. Ht. $21\frac{1}{2}$ in. Diam. $9\frac{1}{2}$ in. From the Basilicata. Millingen and Blacas Colls. *Musée Blacas*, pls. 30, 31 ; Millingen-Reinach, *Peintures*, pls. 53, 54, p. 121 ; Panofka, *Bild. Ant. Leb.* pl. 19, fig. 9 ; Munsterberg in *Arch.-Epigr. Mittheil. aus Oesterreich*, xiii. (1890), p. 85 ; *Arch. Zeit.* 1863, p. 70 ; Heydemann, *Ueber eine nacheurip. Antigone* (Berlin, 1868), p. 16 ; Stephani, *Compte-Rendu*, 1873, p. 126, No. 55. Somewhat injured and restored. Designs red on black ground. Shape as Fig. 3. Inside the lip, ivy-wreath (black on red) ; outside, laurel-wreath. On the body, either side, two rows of designs ; above each, tongue-pattern and egg-moulding ; between them, meander and squares ; below all round, the same pattern. Underneath the upper handles, panels of diaper and dots, with a row of rings and dots down the middle and borders of crenelle-pattern ; below the lower ones, palmettes ; round the ends, tongue-pattern. The upper handles have three ribs, and on the top are cross-pieces ending in disks on which are painted stars ; on either side of the lower handles are conical knobs.

(a) 1. **The coming of Paris to Helen:** In the centre is **Paris** to r., beardless, wearing short chiton (local type, as F 197, etc.) with engrailed upper border, and armed with sword slung at side, shield with rosette as device, and spear in l. hand ; his r. hand is extended to a female attendant of Helen who confronts him. She has long hair, and wears a bordered veil over her head and shoulders, earrings, necklace, bracelets, long chiton and *apoptygma* reaching to the knees, with a stripe down the side and dots down the front, and sandals ; in l. hand is a *prochoös*, and in r. she holds out a *phiale*. Between them is a *nestoris* (shape as the vase itself), with a wreath painted round the mouth and wavy line round the middle, and two rows of figures (athletes?) in black on red ground. On the r. is **Helen** seated to l. on a four-legged stool, with feet resting on a footstool ; she wears a broad *ampyx*, necklace, bracelets, long sleeved chiton with border of dots, himation with engrailed border over her knees, large bordered veil over her head, drawn forward in r. hand, and sandals. Behind her is a female attendant holding a parasol over her ; she wears a double necklace, bracelets, and long girt chiton fastened on the shoulders, with a stripe down the side. On the l. is **Aeneas** (?) on horseback to r., beardless, wearing short bordered chiton with girdle, chlamys over l. shoulder floating behind, and shoes ; in l. hand a spear or staff, and at l. side a second horse.

2. **Helen brought to Priam:** On the l. is **Priam** seated on a four-legged stool to r. ; he is bearded, with curly hair, high embroidered Oriental head-dress with engrailed border, long chiton and himation over knees with engrailed borders, sandals, and sceptre in r. hand. Facing him is **Paris**, beardless, with short girt bordered chiton, *endromides*, and spear in l. hand ; he extends r. hand to Priam as if introducing **Helen**, who stands behind him. Her

head is inclined forward, and l. hand extended; she wears long chiton with *apoptygma* reaching nearly to the feet and a stripe down the side, bordered himation wrapped round her and drawn over her head, and sandals. On the r. is a youth to l. with curly hair, fillet, short bordered chiton, girdle, bordered chlamys fastened with *fibula*, and *endromides*; r. hand extended, in l. a spear.

[These two scenes are probably taken from some well-known picture, see Munsterberg, *loc. cit.* For the subjects, cf. Overbeck, *Her. Bildw.* pl. 12, 9, p. 263 ff.; *Gaz. Arch.* 1880, p. 57 ff.; and the cup by Hieron and Macron (*Wiener Vorlegebl.* C. 1). Others interpret the lower scene as representing Antigone brought before Creon.]

(b) 1. **Combat** of four youthful warriors, in two groups: On the l. is one kneeling with r. knee on a rock and looking back to r. at his adversary; he is equipped with *pilos*, bordered loin-cloth, *endromides*, sheath slung at side, sword brandished in r. hand, and shield in l. The adversary advances to l. over pebbly ground, with spear brandished in r. hand and shield on l. arm, bordered loin-cloth, and *endromides*; in front of him is a *pilos*. On the r. is a warrior with crested visored helmet, *endromides*, shield, and spear, in combat with a horseman charging to l. The latter wears short bordered chiton and studded belt, chlamys with engrailed border floating behind, and *endromides*; with r. hand he is about to hurl a stone, and in l. is a spear. His horse rears on its hind-legs; on its headstall are large studs (cf. F 174). This design is somewhat restored.

2. **Comos**: On the l. is a female figure moving to l., and playing the double flute; she wears close cap, earrings, necklace, bracelets, long girt chiton with stripe down side and bordered *apoptygma* reaching to knees. Next is a youth moving to r., looking back, with a *situla* in r. hand and *taenia* in l.; he wears a fillet, short chiton with engrailed border and stripe down side, chlamys over l. shoulder with engrailed border, and *endromides*. Next are a youth and a female figure, with their arms on each other's necks, running to l., the youth slightly in advance. The youth wears a fillet, short bordered chiton with stripe down side, studded girdle and cross-belt, bordered chlamys over his arms, and *endromides*; his r. hand is extended. The female figure wears an open cap under which her hair is gathered in a mass, necklace, long chiton with stripe down side and bordered *apoptygma* reaching to the hips, and sandals; in her l. hand is a cottabos-stand (cf. F 50). The ground of the scene is covered with pebbles.

F 176. NESTORIS. Old No. 1677. Ht. $23\frac{3}{4}$ in. Diam. $11\frac{1}{4}$ in. From the Basilicata. Pourtalès Coll., 1865 (*Cat.* 203). *Cab. Pourtalès*, pl. 21; Laborde, *Collection Lamberg*, ii. p. 37, Vignette xi.; *Él. Cér.* ii. pl. 103. Slightly repaired. Designs red on black ground, with white accessories. Lip as last vase. Above, two panels with egg-moulding above and chevrons and rings down the sides; below, double palmettes alternating with concentric circles. Below all round, maeander and crosses. The lower handles end in tongue-patterns, the others in cross-pieces as before, and on the tops are moulded pomegranates (?).

Above (a): **Actaeon devoured by his hounds**: In the centre is **Actaeon**

kneeling with l. knee on a rock and face to front, looking down at the hounds which are attacking him. He is beardless, and has long dishevelled hair chlamys with engrailed border fastened with a *fibula* in front, in which his l. hand is muffled, *endromides*, sword brandished in r. hand behind his head; stag's ears and horns are growing out of his forehead. He is seized by two hounds on his r. and one on his l.; blood flows from wounds in each thigh and in r. breast. On the r. are two more hounds, one standing to l. and one leaping in the air; behind them, a tree-stump, round which is ivy, and another hound seated to l., above which is seen the forepart of a hound leaping forward. On the l. is **Artemis** to r. with hair in a top-knot under an embroidered open cap, necklace, short chiton, over which is a fawn-skin, girdle, and *endromides*, spear in l. hand, r. extended as if urging on the hounds, another of which is at her side; before her are traces of the letters AP In the field are numerous plants and flowers; the ground is rocky.

[For the subject, cf. F 479; Athens Museum, Nos. 488 and 489, with black figures; Roscher, i. p. 214; *Él. Cér.* ii. pls. 99-103 B; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 17, 183-187; *Bonner Studien*, p. 179 ff.; Müller, *Handbuch der Kunst*, § 365, 5; Pauly-Wissowa, *Realencycl.* p. 1211 (*art.* Aktaion); Bolte, *de monum. ad Odyss. pert.* p. 44; *Ann. dell' Inst.* 1882, p. 290.]

(b) **Departure of a warrior**: In the centre is a youthful warrior seated on rocks to r., with curly hair, *pilos* with high crest, bordered chlamys fastened with a *fibula*, *endromides*, and spear in r. hand. Facing him is a beardless warrior with *petasos* slung at back, bordered chlamys fastened with a *fibula*, sandals, and spear in l. hand, holding out a sheathed sword in r. Behind him is **Actaeon** (?), reclining on a rock to l., with l. elbow resting on a *stelè*; he is beardless, with long hair, and wears double fillet, bordered chlamys fastened with a *fibula*, and sandals. His r. hand is thrown back behind his head, and at his r. side is a dog wearing a collar, which fawns upon him; above him hangs a *pilos*. On the l. of the composition is a youth half-turned to r., as if about to depart; he wears a fillet, bordered chlamys fastened with a *fibula*, and *endromides*; in r. hand he holds two spears, and with l. he supports his shield. Facing him is a female figure with hair gathered under a close cap, earrings, necklace, bracelets, long chiton with a stripe down the side, and bordered himation over l. shoulder, in l. hand a *phiale* containing fruit, in r. she holds up a mirror.

Below, a continuous frieze of figures, all running except the last two. On the rev. are five to r.: The first is a female figure, with hair in a knot, embroidered open cap, necklace, bracelets, long girt chiton with double stripe down the side, sandals, in r. hand a *situla* inlaid with a floral pattern, in l. a flat basket. Next is **Eros** looking back at her, with r. hand extended, and a dish of fruit in l., wings spread (black and white markings). Next, a female figure, as the first, with an embroidered *taenia* in r. hand, and a cottabos-stand in l. Next is **Nikè**, as the first, with wings as Eros, holding out a wreath in r. hand, and *phiale* in l.; under the handle, a youth with curls, fillet, chlamys over his arms, *situla* in l. hand round which is an ivy-wreath, and r. hand extended. On the obv. are five

figures to l. : First, a female figure as before, with hair in a knot, beaded open cap, and bordered himation over her arms, looking back and holding out a wreath in r. hand and a *phiale* with fruit in l. Next is a youth as the last one, with sandals, staff in l. hand, r. extended to the last figure. Next is a female figure with close embroidered cap, *sphendone* with maeander, necklace, bracelet on r. arm, long girt chiton, and bordered himation round lower limbs, holding out a mirror in r. hand, the l. being muffled in drapery. Next stands a youth with curls, fillet, bordered himation over l. shoulder, sandals, r. hand extended; under the handle is a female figure as the first one, holding out himation over both arms.

F 177.

NESTORIS. Ht. 22 in. Diam. $9\frac{1}{2}$ in. Blacas Coll., 1867. Much injured and restored. Designs red on black ground, with purple accessories. Inside the lip, ivy; round the edge, egg-moulding; on the shoulder, panels with tongue-pattern above; below, all round, palmettes and circles as last vase. The handles have three ribs; on the upper ones are cross-bars, as before.

Above, (a) **Departure of warriors** (?): On the l. is an Amazon departing and looking back; she has curls, a cap with flaps, short girt bordered chiton, jerkin and *anaxyrides* in one piece ornamented with chevrons, chlamys over arms, axe in r. hand, spear and shield (with device of snake to l.) in l. Next is an Amazon turning to r., as the last, with a row of chevrons on her chiton, shield with a radiated circle as device, but no spear. Facing her is a youth bending forward with r. foot raised on a rock, purple fillet, chlamys wound round his arms, two spears in l. hand, r. raised as if conversing. On the r. is a youth to r. with chlamys over his arms and two spears in l. hand, confronting a similar youth seated on rocks and holding up a *pilos* in r. hand.

(b) **Comos** of five figures moving to r. : First is a youth looking back, with bordered chlamys over his arms, a blazing torch in r. hand and a cottabos-stand in l.; he is followed by a youth with fillet, chlamys over arms, *situla* in r. hand and two flutes in l. Next is a youth looking back, with chlamys over arms, a lyre and a *taenia* in l. hand, and a *plectrum* in r. The last pair are a female figure with hair gathered up, long chiton, and bordered himation wrapped round her, and a youth with drapery over l. shoulder in which his l. arm is muffled, and a staff with projection in r. hand.

Below is a frieze of figures: On the obv. under the handle on the l. is a female figure moving to r., looking back, with hair gathered up under a fillet, long chiton, and himation; in r. hand she holds out a mirror. Next is a female figure moving to l., looking back, with close embroidered cap, long chiton and himation, r. hand extended; she is pursued by a youthful warrior, who extends r. hand to seize her; he has a *pilos*, chlamys over his arms, shield with device of a club, and double-pointed spear in l. hand. Next is a female figure moving to r., looking back, as the last one, with a toilet-box in r. hand; she is preceded by a youth who looks back with r. hand extended; over his shoulders is a chlamys, and in l. hand two spears. Next, a female figure moving to l., wearing close cap, long chiton and himation, and holding up a tendril in r.

hand ; she is pursued by a youth with chlamys over his arms, and two spears in l. hand. Next, a female figure moving to l., looking back, with hair gathered up, *sphendonè*, long chiton and himation, mirror in r. hand, pursued by a youth with chlamys over his arms, spear in l. hand, and shield with device of a club and bow. On the r. is a female figure moving to r. looking back, with hair in knot at back, radiated fillet, long chiton and himation, r. hand extended ; facing her is a youth running with r. hand extended as if to seize her ; he has a fillet, chlamys over his arms, and two spears in l. hand.

F 178.

NESTORIS. Ht. 2 ft. 4 in. Diam. 10½ in. From the Basilicata. Blacas Coll., 1867. Slightly injured. Designs red on black ground, with occasional white accessories. Shape as Fig. 5. On the neck and shoulder, panels ; on the neck each side, egg-moulding, palmettes, laurel-wreath, wave-pattern and maeander ; on the shoulder, tongue- and chequer-patterns. Below the designs all round, maeander ; below the handles, palmettes. On the upper handles, in front and at the back, crenelle-patterns ; up the sides, laurel-wreaths ; each has a cross-bar at the side and on the top ending in disks on which are painted stars.

(a) **Apotheosis of Heracles**: In the centre is **Heracles** looking back to l., beardless, with fillet, lion's skin tied in front and hanging over l. arm, club in r. hand, bow in l. On the r. is **Athenè** to l., with long curls, embroidered *sphendonè* and *opisthosphendonè*, earrings, necklace, long girt chiton with stripe down front and *apoptygma* reaching to the hips, fastened on the shoulders, himation over arms, and sandals ; in l. hand two spears and shield with wave-pattern round the boss and band of dots round the rim ; in r. she holds out a high-crested helmet with two large plumes. Behind her is a *taenia*, and between them a tendril with palmette and lotos-flower. On the l. is **Hermes** to r., beardless, with fillet, bordered chlamys fastened with *fibula* in front, and *endromides*, r. hand on hip, in l. he holds up his *caduceus*. Behind him is **Nikè** on a higher level hovering to r. ; she has hair tied in a bunch behind, fillet, earrings, necklace, bracelets, sandals, long girt bordered chiton and *apoptygma* reaching to the hips, fastened on the shoulders, with a stripe down the side and lower border of wave-pattern. She has a *phiale* in r. hand, and in l. holds out a laurel-wreath to crown Heracles ; below her is a laurel-twig. Above the scene all along is a canopy.

(b) **Combat of two warriors**: They are beardless, with fillets, short chitons with borders of dots, and girdles with dots, bordered chlamydes floating behind, *endromides*, shields with borders of dots, two spears each in l. hand, and swords brandished in r. hands. Above, between them, as if appearing from behind a heap of stones, is the upper part of a **Satyr** to r., with r. hand extended and l. raised to forehead. Facing him is **Nikè** hovering in the air, with hair in a knot at back, long chiton with a stripe down the side and *apoptygma*, bracelets, and sandals, in l. hand a *phiale*, in r. she holds out a laurel-wreath and a *taenia*. On the l., on a higher level, is a youth to r., with fillet, bordered himation over l. shoulder in which his l. hand is muffled, and *endromides*, leaning on a staff ; in r. hand he holds out a laurel-wreath ; below him is a tendril with a palmette.

F 179.

NESTORIS. Ht. 2 ft. 2 $\frac{5}{8}$ in. Diam. 10 $\frac{3}{4}$ in. From Apulia. Blacas Coll., 1867. Slightly injured and restored in places. Designs red on black ground, with white accessories. On the neck and shoulder, panels : (a) Egg-moulding, meander, and laurel-wreath ; palmettes and wave-pattern. (b) Egg-moulding, laurel-wreath, wave-pattern, and ivy ; tongue-pattern and egg-moulding. Below the handles, palmettes ; below the designs, all round, meander and crosses. On the lower handles, chevrons ; on the upper, in front and at the back, ivy-wreaths ; up the sides, laurel-wreaths. The upper handles terminate above in volutes ; each has a cross-bar at the side and on the top ending in disks on which are painted stars.

(a) **Dionysiac scene**: In the centre is the youthful **Dionysos** seated to l., with long curls, *taenia* tied round head, bordered drapery under him, *endromides*, large branch in l. hand (partly obliterated), r. hand raised as if beckoning ; behind him and leaning against him, with l. arm on his l. shoulder, is a youthful **Satyr** with face to front, long hair, and shoes ; below them, a mule lying to l. and looking back, and two laurel-branches. Facing Dionysos is a youth with bordered chlamys over his shoulders, and shoes, holding out a white *cantharos* in l. hand ; in front of him is a laurel-branch. His r. arm is placed round a pole against which he leans ; round it is twined a vine spreading over the scene above, from which hangs an *oscillum* to l., the face painted white. Behind, on a higher level, is a female figure to r., with hair escaping from under an open embroidered cap, earrings, necklace, bracelets, long girt bordered chiton fastened on the shoulders and held up in r. hand ; she beckons with l. forefinger. On the r. is a **Maenad** to r., looking back, with close embroidered cap, earrings, necklace, short embroidered chiton with radiated border above, fawn-skin with girdle, and laced-up *endromides*, leaving the toes and heel bare, with a broad strap under the instep (cf. F 157) ; in l. hand a *tympanon* with chevron-pattern round it. Before her is a **Satyr** to l., with r. foot raised, white hair and short beard, and *endromides* ; he holds up a *syrinx* in r. hand.

(b) **Thiasos**: On the l., above the ground-level, is a female figure to r., apparently descending a slope ; she wears a wreath, bracelet on r. arm, long girt bordered chiton with stripe down the side and *apoptygma* reaching to the hips, fastened on the shoulders, himation over her arms, and sandals ; r. hand raised, in l. she holds up a *tympanon* on which is an eight-pointed star. Before her on the ground-level is a youthful **Satyr** moving to r., with long rough hair, shoes, *thyrsos* in r. hand, and an *amphora* over l. shoulder. Before them on an intermediate level is a youth moving away to r., looking to l., with embroidered fillet, drapery over l. arm, and shoes ; in l. hand he holds a bell-shaped *crater* (seen from the side), with chevrons round the neck and a palmette under the handle, in black on red. Above him is an embroidered *taenia* ; below, a heap of stones. On the r. a female figure moves away, looking back, with hair floating behind, radiated *ampyx*, earrings, necklace, bracelets, long girt chiton with stripe down the side, fastened over l. shoulder, sandals, and *situla* in l. hand. Before her on a higher level is a youth rushing away to r., with ivy-wreath, bordered drapery wound round his loins and over l. arm, and sandals ; r. hand extended, in l. a lyre.

- F 180.** PELIKÈ. Old No. 1398. Ht. $14\frac{1}{2}$ in. Bequeathed by Miss Auldjo, 1859. Designs red on black ground. Shape as Vol. III. Fig. 5. Above each design, laurel-wreath; under the handles, palmettes; below, all round, zigzags.

(a) **Maenad** rushing to l., with hair in a knot, necklace, bracelets, long girt bordered chiton with stripe down the side and *apoptygma*, and sandals, in r. hand a blazing torch, in l. a wreath. Before her is a youth moving away and looking back, with sandals, drapery over l. arm, in r. hand a ball, in l. a cottabos-stand (?). Between them is a tendril; above, a *phiale*, and on the r. a fan in the shape of an ivy-leaf.

(b) Two *ephebi* in himatia confronted, the one on the r. holding a staff; above, *halteres*.

- F 181.** PELIKÈ. Old No. 1392. Ht. $13\frac{1}{8}$ in. Towneley Coll. Designs red on black ground, with occasional accessories of yellow. On the neck, each side, laurel-wreath; below, all round, maeander.

(a) **Toilet-scene**: Female figure seated in a chair to r., with hair gathered up under a broad fillet, earrings, bracelets, long girt chiton, bordered himation over lower limbs, and shoes; in l. hand she holds up a mirror. Before her is a female figure with hair gathered up under a double *sphendonè*, earrings, bracelets, long girt chiton and *apoptygma* with stripe down the front, himation over her arms; in r. hand she holds up a *pyxis* or stool, in l. a *cista* ornamented with maeander and chevrons. On the l. is a youth to r., with fillet, drapery over l. arm, and staff in r. hand; before him is an embroidered *tacnia*.

(b) Two *ephebi* confronted, with fillets and himatia; the one on the r. has a staff, and his himation over l. shoulder; above, *halteres*; on the l. a *stelè*, on the r. a laurel-tree.

- F 182.** PELIKÈ. Ht. 14 in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with white accessories. Above (a) laurel-wreath and wave-pattern, (b) laurel-wreath; under the handles, palmettes; below, all round, maeander and crosses.

(a) **Toilet-scene**: Female figure seated in a chair to l., with hair gathered in an embroidered double *sphendonè*, earrings, necklace, bracelets, long girt chiton, bordered himation, and sandals; in r. hand she holds up a mirror. Before her is a youth with fillet, bordered drapery over l. arm, and sandals, r. hand resting on l., which holds a staff; behind him is a *stelè* on which is a fruit. On the r. is a female figure to l., with curly hair, fillet wound twice round her head, bracelets, long chiton with a stripe down the side and *apoptygma* fastened on shoulders, bordered himation over arms held in l. hand; in r. she holds an *alabastron* over the first figure. Above, a *cista*.

(b) *Ephebos* to l. with fillet, strigil in r. hand, and bordered himation over l. shoulder; before him, a *stelè* on which is a fruit. Facing him are two *ephebi* with fillets, the first wrapped in a himation, with sandals, the other with himation over l. shoulder, holding a staff.

- F 183.** PELIKÈ. Old No. 1409. Ht. $13\frac{3}{8}$ in. Designs red on black ground, with accessories

of white and yellow. Above each, laurel-wreath; under the handles, palmettes; below, all round, maecander.

(a) Female figure moving to r., with hair in a bunch, open cap, beaded fillet, earrings, double necklace, bracelets, long girt chiton with a stripe down the side, and white sandals; in r. hand she holds a *pyxis* ornamented with a cross patée, in l. a wreath from which hangs a white *taenia*; behind her is a rosette, in front a laurel-shrub. Before her is a youth moving to r., looking back, with fillet ornamented with flowers, and drapery over his arms, holding out in r. hand a *phiale* full of flowers, in l. a laurel-branch; between his feet is a flower. The ground-lines are indicated.

(b) Two *ephebi* confronted, with bordered himatia over l. shoulders, and sandals; the one on the r. has a staff, the other a wreath; above, *halteres*; below, a flute-case (?), as on F 319.

F 184.

AMPHORA. Old No. 1261. Ht. $23\frac{1}{2}$ in. In Pacileo Coll. at Naples in 1813; later in that of Braun (?). Millingen-Reinach, *Peintures*, pl. 25, p. 105; *Él. Cér.* i. pl. 27; Höckh, *Kreta*, i. pl. 3, p. 97; Duruy, *History of Greece*, i. p. 353; Daremberg and Saglio, ii. p. 863; Jahn, *Entführung d. Europa*, p. 9; Stephani, *Compte-Rendu*, 1863, p. 136, note 3, and 1866, p. 108, no. 15, p. 122, no. 18; Overbeck, *Kunstmyth. (Zeus)*, p. 438, no. 19; Welcker, *Ueber eine Kretische Colonie in Theben*, p. 8; *Bull. dell' Inst.* 1844, p. 94. Slightly restored. Designs red on black ground. Above, each side, palmettes and tongue-pattern; below, maecander and crosses. Shape as Vol. II. Fig. 5.

(a) **Rape of Europa**: In the centre is **Europa** riding on the bull to l. through the sea, with curly hair, necklace, long girt embroidered chiton with looped-up sleeves, and himation floating behind; her r. hand is laid on the bull's head, her l. on his back. In front of her is a dolphin to l. (mostly repainted); below, a fish to r. (perhaps the *pelamys*), a lobster to l., and a cuttle-fish to r.; below, the bottom of the sea is indicated by rocks, on which are three *echini* and seaweed. Behind Europa is **Eros** flying, holding out a *taenia* with crenelle pattern; below him is a bearded male figure to l. (probably **Phoenix** or **Agenor**), with laurel-wreath, bordered embroidered himation over lower limbs, *endromides*, and staff in r. hand.

[Cf. also Stephani, *Compte-Rendu*, 1866, p. 148 ff., and 1870, p. 181 ff.]

(b) Four nude beardless athletes, confronted in pairs; the two standing to r. have strigils in their l. hands; the one on the extreme r. has r. hand raised. Under each handle is a tree.

F 185.

HYDRIA. Ht. $14\frac{1}{2}$ in. From Anzi, Basilicata. Temple Coll., 1856. K. F. Hermann, *Perseus u. Andromeda*, p. 9; *Arch. Zeit.* 1848, p. 246; Fedde, *de Pers. et Androm.* p. 54; Vogel, *Scenen Eurip. Tragöd.* p. 42; *Ann. dell' Inst.* 1872, p. 110. Scraped and repaired. Design red on black ground. Shape as Vol. III. Fig. 4. Round the lip, egg-moulding; on the neck, laurel-wreath; below the design, maecander and crosses.

Perseus at the court of Kepheus (cf. E 169): On the r. is **Kepheus** seated on an embroidered cushion above the level of the ground, his feet resting on a four-legged stool which stands on a base ornamented with laurel-wreath and

PLATE VII.

maeander; he is bearded, with embroidered cap with engrailed ridge and lappets (cf. Pelops on F 331), himation, and lotos-sceptre in r. hand. Before him on the level of the ground is **Perseus** looking up to r., beardless, with cap as **Kepheus**, embroidered bordered chlamys fastened in front, and winged *endromides*; in r. hand the *harpe*, in l. a spear. In the centre of the scene, between two Ionic columns, to each of which one of her arms is fastened, is **Andromeda** to l., with *mitra*, long chiton and himation, both embroidered; the columns have scroll patterns on the necking and acanthus-leaves round the base. On the l. a female figure approaches, with long girt chiton and *apoptygma* reaching to the hips, and sandals, holding a *hydria* with r. hand on her head, the mouth of which is in the form of a goose's head.

[Cf. *Mon. dell' Inst.* ix. 38; Baumeister, p. 1291; Roscher, i. p. 347; Birch in *Archaeologia*, xxxvi. p. 53; and *Arch. Zeit.* 1852, p. 449.]

- F 186.** **HYDRIA.** Old No. 1376. Ht. $12\frac{1}{2}$ in. From the Basilicata. Durand Coll. 498. Design red on black ground. Shape as Fig. 8. Round the lip, wave-pattern; on the neck and shoulder, wave-pattern, maeander alternating with quatrefoils, and tongue-pattern; below the design, wave-pattern.

Female figure running to l., looking back, with hair in a knot, earrings, necklace, bracelets, and long girt chiton with double stripe down the side; she holds a distaff in one hand and a spindle in the other, and looks back at a similar female figure following her, with himation over l. arm held up in r. hand, and in l. hand a mirror.

- F 187.** **OINOCHOË.** Ht. $12\frac{3}{4}$ in. From the Basilicata. Blacas Coll., 1867. De Rossi, *Vasi Greci di Blacas*, pl. 7. Design red on black ground. Above, palmettes and wave-pattern; below, maeander and crosses all round; at the back, palmettes. Shape as Vol. III. Fig. 13; trefoil mouth, much pinched in.

Symposion: On the end of a couch is a female figure seated to l., looking to r., with long curls, bracelets, long chiton, bordered himation over lower limbs, and sandals, r. hand raised, in l. a *tympanon*. On the couch recline two beardless male figures, the one on the l. looking back at the other; both have himatia over lower limbs, and striped cushions under their l. arms; the first extends r. hand to the female figure, the other has curly hair and fillet, and r. hand raised; over them is a vine. The couch is covered with a panther's skin, and the legs end in panthers' claws; in front of it are two three-legged stools, with feet ending in panthers' claws, ornamented with chevrons. Next is a nude female figure to r. with close striped cap, necklace, bracelets, and sandals, resting r. hand on the couch, and extending l. hand to two beardless male figures reclining on another. They have curly hair and bordered himatia over lower limbs, and striped pillows under their l. arms; each extends r. arm, and the one on the l. holds a *skyphos* in l. hand; above them is a vine. The couch has a bordered coverlet, and in front are two stools as before; on the one on the r. is fruit.

CAMPANIAN STYLE (F 188-268 ; see p. 19).

F 188. BELL-CRATER. Old No. 1333. Ht. $14\frac{1}{4}$ in. Diam. $14\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, iv. pl. 118 ; Heydemann in *Jahrbuch*, i. (1886), p. 290. Designs red on black ground, with accessories of white and purple, retouched. Shape as Fig. 1. Above the designs, laurel-wreath ; below, wave-pattern ; below the handles, palmettes.

(a) **Scene from a comedy** : On the l. is the youthful **Dionysos** to r., with long hair, ivy-wreath, dotted *taenia* tied round head, bordered himation over r. leg and l. arm, and shoes with white studs, hands extended, l. arm leaning on staff ; he holds out fruit in l. hand to a **comic actor** who dances before him, as if intoxicated, with r. leg uplifted and arms extended. The actor wears a close-fitting garment with sleeves (jerkin and *anaxyrides* in one piece), with a white stripe down the legs, and over it a short purple chiton with padded stomach, and purple *phallos* ; he has a large nose and wrinkled face, white hair, and pointed beard. On his head he balances a large basket ornamented with zigzags and palmettes, all painted in white outlines ; Dionysos raises r. hand as if to prevent the basket from falling.

[Cf. F 148 ; but it is not likely that Atlas is here intended.]

(b) *Ephebos* to r., with wreath, himation, sandals, in one hand a twig, confronting a female figure with wreath, himation, veil over the back of her head, and sandals.

F 189. BELL-CRATER. Ht. $15\frac{3}{8}$ in. Diam. $15\frac{1}{2}$ in. From Capua. Castellani, 1873. Heydemann in *Jahrbuch*, i. (1886), p. 295. Designs red on black ground, with accessories of white, yellow, and purple. Above the designs, laurel-wreath ; below, wave-pattern ; below the handles, palmettes. Above, on obv., two rows of vine-leaves, in which is intertwined a purple sash.

(a) **Scene from a farce**, perhaps a father dragging a drunken youth home from a *symposion* : A high stage is represented, supported by three Doric columns (the centre one white) ; from it hang two purple *taeniae* and four vine-branches ; on either side of the scene is a post representing the side-wall. On the stage are **two comic actors** confronted ; the one on the r. has a mask with short stiff white hair, beard and moustache, jerkin and *anaxyrides* in one piece, over which is a short white chiton with yellow stripes and purple border, embroidered chlamys round body and l. arm, purple *phallos* and padded stomach, in l. hand a hooked stick ; he moves away to r., looking back, and with r. hand grasps the other's l. wrist. The latter has a mask with black hair and beard, wreath, lantern in r. hand, *phiale* and purple *taenia* with yellow spots in l. ; he is attired as the first ; behind him is a swan to r., pecking the ground.

(b) Two *ephebi* confronted ; the one on the l. has long curly hair, wreath, long chiton, himation with dotted border, sandals, and staff in l. hand. The

other wears a fillet, and himation as the first; in r. hand he holds out a *taenia* and a white fruit or ball, in l. hand is a staff. Between them hangs a *taenia*.

- F 190.** BELL-CRATER. Old No. 1317. Ht. $11\frac{1}{2}$ in. Diam. $11\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, iv. pl. 100. Repaired. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, wave-pattern; below the handles, palmettes.

(a) **Maenad**, with close cap radiated over the forehead, necklace, earrings, and bracelets, long girt chiton and *apoptygma* falling below the waist, shoes with studs, *tympanon* in l. hand from which hang beads, torch in r. with string of beads, moves away to r., looking back at a youthful **Satyr** who follows her. He wears a beaded fillet and white belt over l. shoulder; in his r. hand is a *rhyton*, in l. a *situla*; behind him, a rosette.

(b) Two *ephebi* conversing, in himatia leaving one shoulder bare; the one on the r. has a staff; between them hangs a pair of *halteres*, and on the r. is a window.

- F 191.** BELL-CRATER. Old No. 1345. Ht. $10\frac{3}{8}$ in. Diam. $10\frac{1}{2}$ in. Towneley Coll. Passeri, *Pict. Etr.* ii. pl. 112. Designs red on black ground, with accessories of white and yellow on both sides. Above each design, a laurel-wreath; below the designs, wave-pattern; below the handles, palmettes.

(a) **Farewell scene**: A female figure seated on a rock to r., with hair gathered in a white cap open behind, earrings, necklace, bracelets, long chiton with beaded girdle fastened with *fibulae* on the shoulders, and white sandals. In l. hand she holds out a wreath and a dish of fruit to a beardless warrior wearing a white helmet with double plume, white linen cuirass with belt and shoulder-straps, short chiton, and white greaves. His l. hand rests on a shield painted white, and his r. holds out a spear round which is tied a *taenia*; between them hangs a *phiale*. Over the female figure is a vine-twigh, and behind the warrior a branch.

(b) Two *ephebi* conversing, wrapped in himatia, with beaded fillets; between them hang a *pyxis* and a string of beads, and on the r. is a rosette.

- F 192.** BELL-CRATER. Old No. 1315. Ht. 11 in. Diam. $10\frac{3}{4}$ in. Payne Knight Coll. Tischbein, *Vases d'Hamilton*, i. pl. 49. Designs red on black ground, with white accessories; much worn. Above the designs, laurel-wreath; below, wave-pattern; below the handles, palmettes.

(a) In the centre is a **Satyr** to l. dancing, standing on r. leg, with head thrown back; he wears a wreath, beaded fillet, bracelets, and cross-belt, and endeavours to kiss a **Maenad** whose head he seizes with r. hand. She rushes to meet him, and places r. hand under his r. arm; she has long hair, fillet, earrings, necklace, bracelets, long girt bordered chiton and *apoptygma*, and *thyrsos* in l. hand. On the l. is a Satyr to r., as the other, with *thyrsos* in r. hand, l. extended.

(b) Two *ephebi* wearing fillets and wrapped in himatia, confronted over a *stelè*, above which hangs a ball; on the *stelè* is fruit.

- F 193.** AMPHORA. Ht. 15 $\frac{3}{8}$ in. From Capua. Castellani, 1873. *Ann. dell' Inst.* 1872, pl. A, p. 1 ff.; Engelmann, *Beiträge zu Euripides*, p. 7; Vogel, *Scenen Eurip. Tragöd.* p. 34; Roscher, i. pp. 247, 2758; *J. H. S.* xi. p. 225. Designs red on black ground, with white accessories, somewhat faded; varnish worn. Shape as Fig. 7. On the lip, egg-moulding; on the neck, each side, laurel-wreath, palmette, and egg-moulding; on the shoulder, rude tongue-pattern. Palmettes under handles; maeander and crosses below.

(a) **Alcmenè appealing to Zeus against Amphytrion** (here **Antenor**, cf. F 149): In the centre is an altar painted white, with triglyphs and metopes and egg-moulding below, on which **Alcmenè** has sought refuge. She has hair gathered up under a broad fillet tied in front, earrings, necklace, bracelets, long girt bordered chiton, bordered himation over lower limbs, and sandals; her hands are raised in supplication to Zeus. Before her is **Antenor**, beardless, with *pilos*, short chiton, belt with studs, under-garment with long sleeves, and sandals; in either hand a burning torch. Over the scene is a rainbow in red, white, and black, on either side of which are **Hyades**, each with close cap, earrings, necklace, bracelets, and long girt chiton, pouring out water from a *hydria* to extinguish the flames; the *hydriae* are painted white, shaded black.

(b) **Epeheos** standing on a rock to r., with wreath, himation over l. arm and round lower limbs, sandals, and staff in r. hand; on the ground is another looking up at him, with wreath, bordered himation, and sandals, r. hand raised to his mouth. Above is a white *aryballos* suspended by a string.

- F 194.** AMPHORA. Ht. 17 in. From Noia. Blacas Coll., 1867. *Musée Blacas*, pl. 32, p. 92; Furtwaengler, *Eros in d. Vasenm.* p. 47. Designs red and white on black ground, with yellow accessories on both sides. On the neck, wave-pattern; on the shoulder, (a) a ranunculus-flower with leaves on either side; (b) tongue-pattern. Below the handles, palmettes; below, all round, wave-pattern.

On the neck, two panels: (a) Siren to l., with hair gathered up, wreath, and necklace; above and below, *phiale*; ground-lines indicated. (b) Female head to l., with hair in a knot, open embroidered cap, beaded fillet, and necklace.

(a) **Dionysos in the form of a bull, bringing Semelè back from Hades**: In the centre is a laver on a base, painted white, over which hovers **Eros** to r., looking to l., with wreath, bracelets, strings of beads over l. shoulder and round r. thigh, l. foot raised on a rock; in r. hand he holds out a wreath, and in l. a fruit and a string of beads. On the r. is **Semelè** riding on the bull to l. on raised ground; she has hair in a bunch, wreath, necklace, and long girt chiton with *apoptygma*; with l. hand she supports a white *hydria* on her knees. The bull has a bearded human face turned to the front and is partly painted white. Above, behind is a window, at which is seen a female face painted white, muffled in drapery; such figures occur in Greek sepulchral reliefs, and are suggestive of the under-world. From the window hangs a *taenia*, and below the bull are two laurel-branches, a fruit, and a *phiale*. On the l. is a female figure to r., with hair in a bunch, wreath, necklace, bracelets, long girt chiton fastened on shoulders, and *apoptygma*, in r. hand a white *prochoös*, in l. a white mirror; above are a

taenia and two *phiale*; below, a fruit and a laurel-branch. Above and below are lines of dots.

[The man-headed bull is a common coin-type of Campania, and represents Dionysos Hebon (see Roscher, i. pp. 1057 and 1149); and this vase is undoubtedly of Campanian manufacture. A similar man-headed bull by a laver is to be seen on a fragment of a vase from the Acropolis at Athens, *Athen. Mittheil.* xiv. (1889), p. 333. Others have interpreted this figure as a water-god carrying a nymph: see *Arch. Zeit.* 1862, p. 326, note 46; Stephani, *Compte-Rendu*, 1863, p. 118. See also on the subject, Frazer, *Golden Bough*, i. p. 325, ii. pp. 38, 43.]

(b) Two *ephebi* confronted, wearing wreaths and wrapped in himatia; the one on the l. has a branch in r. hand and a fruit and string of beads in l.; the other holds fruit. Between the two figures is a tendril; and above, a window; behind each, a *taenia* and a *phiale*.

F 195.

AMPHORA. Old No. 1575. Ht. 21½ in. Towneley Coll. Designs red on black ground, with accessories of white and yellow. On the neck and shoulder, each side, a palmette and wave-pattern; below each handle, a large palmette.

(a) Offerings at *stelè*: In the centre is the *stelè* on a base, painted white with yellow markings; on the r. is a youth (*Dionysos*?) to l., with r. foot on the plinth of the *stelè*, ivy-wreath, chlamys over arms, and yellow sandals, in l. hand a laurel-branch; in r. hand he holds out a mirror over the *stelè*. On the l. is a female figure (*Aphrodité*?) to r. standing on the plinth of the *stelè*, with hair tied in a bunch, white *opisthosphendonè*, earrings, necklace, bracelets, white sandals, and himation drawn forward from behind with r. hand, l. hand below r. breast; behind her, a pilaster (?) painted white; above, two *taeniae*.

(b) Two *ephebi* confronted, wrapped in himatia, with beaded fillets; between them a rosette.

F 196.

AMPHORA. Old No. 1574. Ht. 22½ in. Handles and lip broken off; foot modern. Designs red on black ground, with accessories of white and yellow on both sides. On the neck, each side, egg-moulding and palmette; on the shoulder, tongue-pattern; palmettes and meander as before.

(a) Youthful warrior to r., with yellow helmet (*geison* and cheek-pieces), short embroidered chiton with yellow belt, chlamys fastened with a *fibula* in front, spear in r. hand, shield in l. with white rim, held by the *ochanon* and *porpax*. Confronting him is a female figure with flesh painted white, close cap, beaded fillet, earrings, necklace, long chiton with broad girdle, and himation in which l. hand is muffled, in r. hand a mirror. Between them is a tendril; above, three balls marked with patterns, on the r. a window, and below it a ball with patterns, all white. Ground-lines indicated.

(b) Two *ephebi* confronted; the one on the l. is wrapped in a himation and wears a fillet; the other has a fillet, sword with belt over r. shoulder, chlamys over l. arm, and staff in l. hand; a dove is perched on his r. hand. Above, a *phiale* between two windows, and on the r. a ball as before.

F 197. AMPHORA. Ht. $21\frac{1}{4}$ in. From Santa Agata dei Goti. Temple Coll., 1856. Designs red and white on black ground. Twisted handles. On the neck and shoulder, each side, palmette and tongue-pattern; under the handles, palmettes; below, all round, wave-pattern.

(a) **Departure of warrior:** A female figure to r., with flesh painted white, beaded fillet, long chiton, himation veiling her head, and sandals; in r. hand a *cotylè*, which she is about to fill from a white *prochoös* held in l., to offer to a warrior who departs to r., looking back. He is beardless, and has a high-crested helmet with three plumes and cheek-pieces, all painted white, white linen cuirass of three circular plates, chlamys, and short embroidered chiton with broad white belt, in r. hand a spear; his l. hand rests on a white shield. Above in the centre is seen the lower part of a shield painted white; below it, a *phiale*.

[On the details of local armour and costume (helmet, chiton, cuirass), see p. 20, and cf. F 241-2.]

(b) **Ball-playing:** An *ephebos* to r., with wreath and himation over l. arm and lower part of body, tossing up a ball with r. hand; confronting him is a female figure with close cap, beaded fillet, earrings, necklace, long chiton and himation, r. hand holding a large *taenia*, l. muffled in himation. Above is visible the lower part of a shield with a border of white dots; behind the *ephebos* is a window. The ground-lines are indicated.

F 198. AMPHORA. Old No. 1576. Ht. $18\frac{7}{8}$ in. Towneley Coll. Designs red and white on black ground, with yellow accessories on both sides; the white rather worn. Injured; lip repaired. On the neck, each side, a palmette; on the shoulder, each side, tongue-pattern; below the handles, palmettes and acanthus-leaves, differing from the usual pattern; below, all round, wave-pattern.

(a) In the centre is a female figure leaning with l. elbow on a white column, looking to l.; she has hair in a knot and white sandals, and is wrapped in a himation; in r. hand she holds out a wreath. On the l., on a higher level, is a female figure to r., with l. foot raised on a rock, hair tied in a bunch, bracelets, himation round lower limbs, and white sandals, in r. hand a myrtle-branch, in l. a *phiale* containing fruit; behind her, a laurel-branch, and above, a window. On the r. is a female figure seated on a rock to r., looking back, on the same level as the last, with close cap, earrings, bracelets, long girt chiton fastened on shoulders, and white sandals, in r. hand a wreath, in l. a mirror; above, two uncertain objects; below, two myrtle-branches. All the female figures are painted white; on the ground flowers are roughly indicated.

(b) Female figure seated on a folding-chair to l., with curls, white cap, earrings, necklace, himation, and white sandals, holding out a *tympanon* in r. hand and a yellow *phiale* in l. Confronting her is an *ephebos* wrapped in a himation, with fillet and sandals; between them is a *stelè* on which is fruit; round it is tied a yellow *taenia*. Above are a rosette, a *taenia*, and a window from which hangs a chaplet; below the window, a myrtle-branch.

- F 199.** VASE WITH HANDLE OVER MOUTH. Old No. 1581. Ht. 16½ in. Hamilton Coll. D'Hancarville, ii. pl. 57, iii. pl. 98; Inghirami, *Vasi Fitt.* ii. pl. 134 (rev.). Designs red and white on black ground, with yellow accessories. On the shoulder, and below all round, wave-pattern; between the designs, tendrils.

(a) Female figure seated on a rock to l., with flesh painted white and features in yellow, yellow hair in a knot, open white cap, necklace, long chiton fastened with *fibulae* on the shoulders, girdle with white studs, and sandals; in r. hand a white *phiale* with fruit and a wreath, in l. a white *thyrsos*; in the field, a ball.

(b) Female figure seated to r., with hair in a knot, open white cap, earrings, and white shoes, wrapped in a himation, holding a white *phiale* with fruit in one hand, in the other a white mirror; behind her, a window in perspective; and in front, a *taenia* and a white ball.

- F 200.** VASE WITH HANDLE OVER MOUTH. Ht. 13½ in. From Avelia. Temple Coll., 1856. Designs red on black ground, with yellow accessories; much worn. On the neck, tongue-pattern; on the shoulder, wave-pattern; between the designs, tendrils.

(a) Youthful warrior to l., with wreath, cross-belt and broad yellow girdle, and short chiton, in r. hand a spear, on l. arm a shield painted yellow; in the field, a *phiale*.

(b) *Ephebos* to l., wrapped in a himation, with wreath tied in front, and sandals.

- F 201.** LEKANÈ. Old No. 1587. Ht. 19½ in. From the Basilicata. Designs red and yellow on black ground; repainted. Shape as Fig. 10. On the shoulder, each side, palmettes and wave-pattern, and under each handle a ball marked with a cross. Below the designs, maeand all round; below the handles, palmettes. On each handle is a knob, and on the shoulder of the vase are four similar knobs. Cover lost.

(a) Youth seated to l., with chlamys over his thighs and wreath in r. hand; before him is a female figure moving to r., with flesh painted yellow, hair tied in a bunch, necklace, bracelets, and long girt chiton fastened on the shoulders, holding up a *tympanon* in l. hand. Behind the youth is a similar female figure, with himation and sandals, holding out a wreath over him. Above are a ball and a window.

(b) Similar scene: the youth rests his l. arm on a *stelè* (?) or *meta*; he has no wreath. The female figure in front of him holds out a *phiale* full of fruit in l. hand; the other one holds up a mirror. In the field above are a *taenia*, a ball with patterns, and a window.

- F 202.** LEKANÈ, with cover. Old No. 1589. Ht. 9½ in. Hamilton Coll. Furtwaengler, *Eros i. d. Vasenmalerei*, p. 61. Designs red on black ground, with yellow and deep red accessories; coarse style. The tops of the handles are broken off. On the shoulder, tongue-pattern; on either side of the handles, moulded heads of Amazons in Phrygian caps, painted white; below the handles, palmettes. On the cover, a duck to l. with wings addorsed, and palmette-patterns.

(a) Female figure, perhaps *Aphrodite*, seated to l., with flesh painted yellow, close cap, necklace, bracelets, long girt chiton fastened on the shoulders,

and shoes with studs, holding up a mirror in r. hand; at her l. side is a *cista*. Before her is **Eros** moving to l., looking back, with hair in a knot and flesh painted yellow, wings red.

(b) Female figure seated to r., as on (a), holding her drapery with r. hand, in l. a *cista* resting on her knee; before her is a nude female figure (flesh painted yellow), holding out l. hand, r. hand placed under l. arm.

- F 203.** LEKANÈ, with cover. Old No. 1588. Ht. $10\frac{1}{4}$ in. Sloane Coll. Designs red on black ground, with accessories of white and yellow; coarse style. On the shoulder, tongue-pattern; and on either side of the handles, moulded heads of Amazons in Phrygian caps. On the handles are knobs; that on the l. is broken off; below the handles, palmettes and tendrils.

(a) **Aegipan** to l., beardless, with fillet, string of beads over r. shoulder, and goat's legs, in l. hand a wreath, r. hand extended to a **Maenad**, who moves away to l., looking back; her flesh is painted white, and she wears a close cap, necklace, bracelets, long girt chiton fastened on the shoulders, and sandals, and holds out a *cista* in l. hand, on which is fruit.

(b) **Maenad** as on (a), running to l., looking back; she has no necklace, but *thyrsos* in r. hand and *cista* in l., on which is a fruit; her chiton has an *apoptygma*, and a stripe down the side. In the field, a rosette.

- F 204.** LEKANÈ. Old No. 1599. Ht. $8\frac{3}{8}$ in. Sloane Coll. No cover. Designs red on black ground, with white accessories; coarsely executed. On the shoulder and handles are knobs; above the designs, each side, wave-pattern; below the handles, palmettes.

(a) Youthful warrior marching to l., with radiated fillet, white sandals, spear, and shield with a star in white on black ground, round which are two concentric circles and a ring of dots in white.

(b) *Ephebos* to l., with white wreath and white sandals, wrapped in a himation; on either side of him, a *phiale* (?).

- F 205.** LEKANÈ, with cover. Old No. 1591. Ht. $11\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, i. pl. 117, and iv. pl. 84. Designs red on black ground, with white accessories. On the shoulder and handle are knobs. The cover does not appear to belong to this vase.

(a) Female figure dancing to r., looking to l., with curly hair, beaded fillet, necklace, bracelets, long girt chiton held up in l. hand, himation round body, and sandals with white studs; r. hand extended. On the r. is a column painted white.

(b) *Ephebos* to l., with beaded fillet and sandals, wrapped in a himation, in r. hand a knotted staff; behind him, a rosette.

- F 206.** LEKANÈ. Old No. 1597. Ht. $7\frac{7}{8}$ in. Designs red on black ground, with accessories of yellow and white; imperfectly fired. On the shoulder, small knobs and volutes; below the handles, palmettes; below the designs, wave-pattern.

(a) Female figure seated on a rock to r., looking to l., hair tied with a string under a cap radiated in front, earrings, necklace, bracelets, long girt

chiton with *apoptygma* reaching to the hips, himation over lower limbs, and sandals, in r. hand a wreath; in l. she holds up a *cista* on which is fruit (?); the lines of the drapery are carefully rendered.

(*b*) An *ephebos* to l., with radiated fillet and sandals, wrapped in a himation; in l. hand he holds a *pedum*.

F 207.

LEKANÈ, with cover. Ht. $17\frac{7}{8}$ in. From Avella. Blacas Coll., 1867. Designs red on black ground, with accessories of white and yellow. On the shoulder, large knobs, and palmette-patterns in white and yellow; below, egg-moulding in white and black on red; below the designs, wave-pattern; below the handles, palmettes. Round the cover, wave-pattern.

On the cover, above, two female heads to l., with caps, beaded *amphykes*, earrings, and necklaces; between them, palmettes; on the top is a *lepastè* on which is wave-pattern, and on its cover (*a*) a dog (?) running to l., (*b*) a thrush to l. with a worm in its mouth; ground-lines indicated by dots; between them, palmettes. Attached to this cover is a small *lekanè* with cover, on which are two female heads to l., each with hair in a knot, close embroidered cap, and necklace; between them, palmettes.

(*a*) A female figure (*Aphroditè*?) seated to l. on a rock, with hair in a knot, wreath, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, drapery under her; she holds out a pigeon by the wings in r. hand, at which a cat springs up on its hind-legs. Before her is a female figure (*Peitho*?) with hair gathered up under a beaded *ampyx*, earrings, necklace, bracelets, long chiton with beaded girdle, mirror in r. hand; in l. she holds out an apple. Above her are a *taenia* and a wreath; behind the first, a window.

(*b*) A female figure seated on a rock to l., with hair in a knot, open cap beaded in front, earrings, necklace, bracelets, string of beads over r. shoulder, drapery over lower limbs, in r. hand a string of fruit, in l. a mirror. Facing her is a nude youth with wreath, string of beads over l. shoulder and round r. thigh, and bracelets, in r. hand a knotty stick, in l. a wreath. Above, two *taeniae*; below, flowers and a *phiale*.

F 208.

LEKANÈ, with cover. Old No. 1604. Ht. $10\frac{1}{4}$ in. Designs red on black ground, with occasional white accessories. On the handles and shoulders are knobs; above each design, tongue-pattern; below, all round, wave-pattern; under the handles, palmettes. Round the cover, wave-pattern.

(*a*) Swan to l., pluming itself; (*b*) similar subject.

F 209.

HYDRIA. Old No. 1383. Ht. $13\frac{3}{4}$ in. Albergotti and Payne Knight Colls. D'Hancarville, iii. pl. 57; Passeri, *Pict. Etr.* iii. pls. 294-5; Inghirami, *Vasi Fitt.* iv. 350; *Arch. Zeit.* 1848, pl. 14, 1, p. 214; Overbeck, *Her. Bildw.* pl. 27, 3, p. 642; Heydemann, *Iliupersis*, p. 29, note 4; Christie, *Disquisitions*, p. 94; *Arch. Intell.-Blatt*, 1837, p. 75; *Ann. dell' Inst.* 1877, p. 252, and 1880, p. 31 note 11. Design red on black ground, with accessories of white, yellow, and purple; the whites retouched. Shape as Fig. 8. Round the lip, egg-moulding; on the neck, laurel-wreath with a flower in the middle, and tongue-pattern; below, all round, wave-pattern; at the back, palmettes.

Ajax seizing Cassandra: In the centre is the statue of *Athenè* facing to

the front on a base of three steps; she has long tresses, white helmet with crest and double plume and cheek-pieces turned back, necklace, bracelets, and long girt chiton, spear in r. hand, shield on l. arm. **Cassandra** has thrown herself on the second step, on the left-hand side of the statue, which she clasps with both arms; her flesh is painted white, and she has long dishevelled hair, necklace, bracelets, and an embroidered himation. Behind her **Ajax** rushes up, seizing her hair in l. hand; he is beardless, with double-plumed crested helmet, chlamys fastened with *fibula* in front, and white greaves, in r. hand a drawn sword; above him is a white *phiale*. Behind him rushes up a beardless warrior, with white helmet with cheek-pieces and two plumes, embroidered chlamys fastened in front with a *fibula*, spear in r. hand and shield on l. arm; on either side of him is a tendril, and behind him a *phiale*. Above, on rocky ground strewn with flowers, is a female figure (**Aphroditè**?) seated to l., turning round and letting fall an apple from r. hand; she has hair in a knot, myrtle-wreath, necklace, bracelets, long girt chiton and himation, and spear in l. hand. On the l. hangs a purple *taenia*; on the r. a purple *taenia* in festoon, with white dots, and a chaplet of beads. On the r. of the statue is a priestess moving away and looking back, with white hair, long girt chiton and himation, r. hand extended, in l. a key (as on F 127), from which hangs a string of beads; she has left an *oinochoè* and *phiale* on the steps of the statue (cf. F 160). Above her is an owl to the front with wings spread and a wreath in its claws. Under the handle on the r. is a young girl (**Polyxena**?), on a smaller scale than the other figures, moving away and turning back with hands extended; she wears a myrtle-wreath, bracelets, and long girt chiton; above her is a *phiale*, and on her r. a tendril. The ground-lines are indicated.

F 210. HYDRIA. Ht. 13 $\frac{3}{8}$ in. From Avella. Blacas Coll., 1867. *Musée Blacas*, pl. 9, p. 29. Design red on black ground, with accessories of white, yellow, and purple. Round the lip, egg-moulding; on the neck, laurel-wreath and egg-moulding; at the back, palmettes.

The Danaïdes in Tartaros: In the centre is a Danaid to r., with beaded fillet, necklace, and long girt chiton, holding a *hydria* painted white in both hands; before her a laurel-branch, and on the r. a youth seated on a rock to l., with wreath, string of beads over r. shoulder, bracelets, drapery under him, and wreath in r. hand. On the l. is a youth to r. with wreath, white *petasos* at back, string of beads over l. shoulder, bracelet on r. arm, and chlamys, in r. hand a knotty staff. Before him is a dog walking to l.; above it, a *phiale*, and behind the youth a window and a festoon of beads. On an upper level is seen the upper part of a large *pitheos* painted yellow, partly buried in the ground, from which two Danaïdes fill their *hydraulai*; above it, a *phiale* and an ivy-leaf, and on either side a red *taenia*. The Danaid on the r. approaches with a white *hydria* in both hands, wearing a beaded fillet and long girt chiton. The one on the l. stands to l. holding out a white *hydria*; her hair is knotted up, and she wears a wreath, necklace, long girt chiton, and himation. The scene takes place on rocky ground covered with flowers.

[Cf. Roscher, i. p. 952; Jahn, *Arch. Aufs.* p. 22; also Munich No. 153, and a vase at Palermo, published in *Arch. Zeit.* 1870, pl. 31, fig. 22.]

F 211.

HYDRIA. Old No. 1366. Ht. 16½ in. Hamilton Coll. D'Hancarville, ii. pl. 116; Inghirami, *Vasi Fitt.* iii. 238; Moses, *Antique Vases*, pl. 10. Lip restored; handle at back broken off. Design red on black ground, with white accessories. Round the lip, egg-moulding; on the neck, tongue-pattern and egg-moulding; on the shoulder, palmettes; below the design, all round, meander and crosses. At the back, a panel with palmettes, and a border of wave-pattern down each side.

Under the handle on the l. is a youth to r., perhaps one of the **Dioscuri**, with l. foot raised on a rock, long hair, *petasos* tied under his chin, chlamys on l. arm, spear in l. hand, pointing down with forefinger of r. hand. Facing him is **Heracles**, with r. foot raised on a rock, beardless, with lion's skin over his head and tied in front, falling over his l. arm, in l. hand his club, in r. he holds out a white olive-branch, probably that which he brought from the Hyperboreans (Pind. *Ol.* iii. 14); he points downwards with both forefingers. On the r. is a female figure to r., with hair in a knot, white fillet, long girt chiton with *apoptygma* and a double stripe down the front, in l. hand a basket with fruit and a white *taenia*; facing her is a similar female figure, with a *taenia* in r. hand and a white wreath in l., held behind her. Under the handle on the r. is a youth seated on a rock to l., perhaps the other of the **Dioscuri**, with white fillet, chlamys over l. arm and under him, in l. hand a spear, r. hand resting on his knee.

[This scene may represent Heracles committing the direction of the Olympian games to the **Dioscuri**: cf. Pindar, *Ol.* iii. 11 ff.]

F 212.

HYDRIA. Ht. 16 in. From Avella. Blacas Coll., 1867. Design red and white on black ground, with yellow accessories. Round the lip and below the design, egg-moulding; on the neck and at the back, palmettes.

Offerings at a tomb: In the centre is a tomb shaped like an anvil (?), as **Pl.** on F 352, with a rectangular opening in front, on which is a lofty fluted Ionic column with a conical object on the top; round it are tied two white *taeniae*, and on the base are two yellow *taeniae*, and fruit; both tomb and column are painted white with yellow markings. On the l. is a youth seated on the tomb to l. looking back, with beaded fillet, drapery under him, and spear in l. hand; his r. hand rests on a shield, which has a rosette in the centre. On a higher level is a female figure to r. with l. foot on raised ground, long hair, beaded fillet, earrings, necklace, long girt chiton with *apoptygma*, and sandals, r. hand extended, in l. a *phiale* with fruit; behind her are a rosette of dots and a *taenia*. On the r. is a female figure to l., with hair in a knot, beaded fillet, earrings, necklace, long girt chiton and *apoptygma*, and himation over l. arm; in l. hand she holds up a *cista* ornamented with wave-pattern, on the top of which is fruit; behind her are two rosettes of dots and a tendril. Above her is a female figure seated to r., looking back, with close cap, earrings, necklace, bracelet on r. arm, long girt chiton with studs on r. shoulder, himation, and

sandals, in l. hand a fan painted white; in r. hand she holds out a wreath to the *stelè*. The ground-lines are indicated on the left-hand side. Under the handle on the l. is a youthful head to r. with a beaded fillet; under the other, a female head to l., with close cap, earrings, and necklace.

- F 213.** HYDRIA. Old No. 1385. Ht. $22\frac{3}{4}$ in. From Naples. Hammond and Hamilton Colls. Passeri, *Pict. Etr.* iii. pl. 293. Foot broken. Design black on red ground, with accessories of white, yellow, and purple. Round the lip, wave-pattern; on the neck, palmettes; below the design, meander and crosses; at the back, palmettes and a *phiale*.

Offerings at a tomb: In the centre of the scene is a lofty Ionic column, at the side of which is an altar (?) shaped like an anvil, with egg-moulding round the base; both tomb and altar are painted white with yellow markings. On the altar are three purple *taeniae*, and fruit; round the column a purple *taenia*, and on the top of it a *hydria*, painted yellow with a black band round the shoulder, round which is tied a purple *taenia*. On the r. is a youth standing to the front on the altar, with a purple himation over l. shoulder, holding out a *phiale* with fruit in l. hand; he looks up to r. at a female figure on a higher level. She is seated to r., looking back at him, and has a close cap, beaded fillet, earrings, necklace, bracelets, long girt chiton, and himation over lower limbs; in l. hand she holds up a *cista* with fruit, round which are bands of white dots; above, a rosette of dots, and on the r. a *phiale*. Below is a female figure standing on the base of the tomb to l., with long hair, beaded fillet, earrings, necklace, long girt chiton and *apoptygma*, r. hand raised drawing forward her drapery, in l. hand a *hydria* painted white with a purple *taenia* tied round it. Behind her, under the handle, is a female figure running away and looking back, with hair floating behind, beaded *ampyx*, necklace, bracelets, long girt chiton and *apoptygma*, holding out a wreath in r. hand and a *phiale* in l. In the field, three *phiale*. On the l. is a youth seated on the altar to l., looking round, with white *pilos*, chlamys fastened in front, r. hand raised, and l. hand laid on his knees. On a higher level is a female figure to r. with hair in a knot, fillet, long girt chiton and *apoptygma*, l. hand extended, r. raised holding a white *taenia* (nearly obliterated); behind her is a *taenia*, and above and below her are *phiale*. Behind, on a still higher level, is the upper part of a female figure to r., with close cap, beaded fillet, earrings, long sleeved chiton and himation, holding a fruit in l. hand. Under the handle is a female figure running up, with close cap, long girt chiton and *apoptygma*, holding out a dish in both hands; before her is a tendril.

- F 214.** HYDRIA. Ht. $12\frac{1}{2}$ in. From Telesse, Terra di Lavoro. Temple Coll., 1856. Design red on black ground, with yellow accessories. Round the lip, egg-moulding; on the neck, wave-pattern and laurel-wreath with a flower in the middle, between egg-mouldings. Below the design, meander and crosses; at the back, palmettes and balls. Ornamentation resembling F 155.

In a panel with borders of chevron pattern down the sides: **Combat** of two warriors over a fallen warrior: In the centre is a warrior fallen on his back

with head to r. ; he is beardless, with short girt chiton, sandals, and spear in r. hand ; his *pilos* has fallen off, and his shield lies behind his head. The other two warriors thrust at each other with spears over his head, their l. feet on raised ground ; each is beardless, with *pilos* and yellow shield. The one on the l. has a chlamys fastened in front with a *fibula* ; the other has a sword fastened round him by a belt, and sandals. Above are an embroidered *taenia* and a *phiale*. Under each handle is a female head turned towards the design, with close embroidered cap, earrings, and necklace ; in front of each, a tendril.

- F 215.** HYDRIA. Ht. $22\frac{1}{2}$ in. From Telese, Terra di Lavoro. Temple Coll., 1856. Design red on black ground, with white accessories rather faded ; coarse style. Round the lip, wave-pattern ; on the neck and at the back, palmettes ; below the design, wave-pattern.

Combat of three warriors : The scene takes place on rocky ground, in the centre of which is a tall tree. On the l. of the tree is a mounted warrior galloping to r., beardless, with Phrygian cap, chlamys fastened in front, and short chiton with belt ; he brandishes his spear against another who advances from the r. and is about to hurl a spear which is not indicated ; he is like the last (chiton embroidered, shield, but no chlamys). Behind him is a similar warrior (chiton not embroidered) fallen wounded to r., looking up to l. ; he is wounded in the waist by a spear ; above him is a *phiale*. On a higher level on the r. is the upper part of a warrior to l., as the last but one, blowing a trumpet held in r. hand ; on the l. the upper part of a female figure to r., with close cap, long chiton and himation, in l. hand a *phiale*.

- F 216.** HYDRIA. Ht. $10\frac{3}{4}$ in. From Apulia. Blacas Coll., 1867. Design red on black ground, with white accessories ; coarse style. On the neck, wave-pattern and rays ; on the shoulder and at the back, palmettes.

Combat of two warriors : On the l. is a warrior to r., beardless, with wreath, short chiton, belt with white studs, chlamys floating behind, and string of beads round r. thigh, in r. hand a spear, on l. arm a shield with a rosette in the centre. He is about to slay the other, who is fallen on his l. knee to l. and seizes the shield of the first with r. hand ; he is beardless, with long hair, wreath, crested *pilos*, short chiton, belt with white studs, string of beads round l. thigh, and shield on l. arm. Above him is a *phiale*.

- F 217.** HYDRIA. Ht. $14\frac{1}{2}$ in. From the Basilicata. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow. Round the lip, wave-pattern ; on the neck and at the back, palmettes ; below, all round, maeander and crosses.

Nikè crowning a warrior : Nikè stands to l., with flesh painted white, long hair tied behind, radiated fillet, bracelets, long chiton and *apotygmata* with white girdle ; she holds up a wreath in r. hand and a white *phiale* in l. Before her is the warrior, beardless, with white *pilos*, short chiton with white belt, and chlamys fastened with a *fibula* in front, in r. hand a spear, on l. arm a shield with white rim. Between them is a *stelè* ; in the field, two rosettes and a flower.

On either side is a female head turned towards the design, with close cap, radiated *ampyx*, and earrings.

- F 218.** HYDRIA. Old No. 1372. Ht. 12 $\frac{3}{8}$ in. From Apulia. Durand Coll. 210. *Él. Cér.* iii. 36; Miss Harrison, *Myths of the Odyssey*, pl. 51, p. 186; Körte, *Etr. Spiegel*, v. p. 67, note. Design red on black ground, with accessories of white and yellow. On the shoulder, ivy-wreath; below, all round, wave-pattern.

Seylla to r., represented as a female figure to the waist, terminating in a fish; she wears a wreath and a cross-belt of beads, and holds in r. hand a steering-oar (?), in l. a cuttle-fish. The junction of the female and fish-bodies is concealed by a band of feathers. The fish's head projects under her waist, with long snout and horns and protruding teeth; on the body is a dorsal fin; below her is a sea-perch. Under each handle is a female head facing the design, with earrings and necklace; the one on the l. has an embroidered double *sphendonè*, the other an embroidered cap.

- F 219.** HYDRIA. Ht. 15 in. From Avella. Blacas Coll., 1867. Designs red and white on black ground, with yellow accessories. Round the lip, egg-moulding; on the neck, palmettes; below the designs, wave-pattern all round; at the back, palmettes and flowers. Between the designs, white laurel-wreath, with a flower of four petals in the middle.

1. On the shoulder: An **Eros** reclining on rocky ground to r., with wreath, strings of beads over l. shoulder and round r. thigh, and chlamys over l. arm; on his l. fore-finger is perched a white pigeon to l., with wings addorsed; his r. hand rests on an overturned *hydria*, painted white. Before him is another **Eros**, with wreath, strings of beads over r. shoulder and round l. thigh, and bracelet on r. arm, in l. hand a mirror, r. hand extended; he leans over a white laver, on one side of which are a flower and a *phiale*, on the other a fruit resembling a strawberry. The ground is rocky; above is a row of dots.

2. On the body: Female deity driving to l. in a chariot drawn by two tigers; she holds the reins in each hand, and wears a wreath, bracelets, and long girt chiton; above and below are lines of dots. Under each handle is a female head turned towards the design, with hair tied in a knot, open cap, beaded *ampyx*, earrings, and necklace; above, on the l. a rosette of dots, on the r. a *phiale*; in front of the head on the l. are tendrils.

- F 220.** HYDRIA. Old No. 1370. Ht. 12 in. From Apulia. Durand Coll. 655. Jahn, *Arch. Beitr.* pl. 7. Design red on black ground, with accessories of white and yellow. On the neck and at the back, palmettes; below the design, meander and crosses.

Weighing of Erotes: On the r. is a female figure to l., with flesh painted white, hair in a knot, radiated *ampyx*, long chiton and himation in which her l. hand is muffled, earrings and bracelets; in r. hand she holds out a pair of scales, of which the one on the r. descends. In each scale is a diminutive **Eros**, painted white, with hands extended; below is a seat with legs painted white, on which is a white ball with patterns in yellow. On the l. is a youth to r., with himation over l. shoulder, leaning on a staff, with l. hand on r. arm;

behind him a *taenia* and rosette of dots; in the field, two *phialae*, a rosette of dots, and ivy-leaves; the ground-lines are indicated. Under each handle is a female head facing toward the design, with close embroidered cap.

[Cf. Helbig, *Wandgemälde Campaniens*, nos. 824-5.]

- F 221.** HYDRIA. Old No. 1371. Ht. 14 in. Stuart Coll. Design red and white on black ground, with accessories of yellow. Round the lip, wave-pattern; on the neck, tongue-pattern; on the shoulder, laurel-wreath with a white flower in the middle; below the design, wave-pattern all round; at the back, palmettes.

In the centre is **Eros** running to r., with hair in a knot, wreath, and sandals, white wings with yellow markings; he holds out a small white boat (*skapnos*)* in both hands. Before him is a female figure with hair in a knot, wreath, bracelets, long girt chiton, and sandals; her l. hand rests on an Ionic column. Behind Eros is a similar female figure running up, with flesh painted white; she holds a white *taenia* in both hands. Under each handle is a female head turned towards the design, with close embroidered cap (beads and wave-pattern in front), earrings, and necklace; behind each is a ball.

- F 222.** HYDRIA. Ht. 12 $\frac{1}{4}$ in. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow. At the back, palmettes.

Female figure seated to l. on an altar (?), with beaded fillet, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and veil at back; in r. hand a large fan. Before her is a youth with fillet, drapery over l. arm held up in l. hand, in r. a *phialè* containing fruit. Between them is a flower resembling a ranunculus; behind the youth and above the female figure are *phialae*. The ground-lines are indicated.

- F 223.** HYDRIA. Ht. 15 in. From Avella. Blacas Coll., 1867. Design red on black ground, with faded white accessories. Round the lip, wave-pattern; on the neck, tongue-pattern; on the shoulder, a laurel-wreath with a flower in the middle. Below the design, all round, wave-pattern; at the back, palmettes and two balls.

In the centre is a female figure seated on a rock to r., with flesh painted white, long curls, himation over lower limbs, and sandals; behind her is a female figure with flesh painted white, hair in a knot, beaded fillet, long girt chiton, himation held up in l. hand, and sandals, in r. hand a wreath. Before the seated figure is **Eros**, with top-knot, wreath, belt over r. shoulder, and sandals, holding a magic wheel in both hands by a string, which passes through it. Under each handle is a female head turned towards the design, with open embroidered cap (wave-pattern in front), earrings, and necklace. PLATE IX. 1.

[On the magic wheel, originally a kind of toy, see Jahn in *Ber. d. sächs. Gesellsch.* 1854, p. 256; it was probably the *πόμπος* used by Simaetha in Theocritus' second Idyll; cf. also Horace, *Epod.* 17, 7; Fischer, *Bellerophon*, p. 79; Torr, *Rhodes in Ancient Times*, pl. i, A, a; *Ann. dell' Inst.* 1852, pl. Q; and F 279, F 331, etc.]

* See *Arch. Anzeiger*, 1892, p. 109, and *Berliner Phil. Wochenschr.* 1892, p. 729, also 35 *Philologens. zu Slettin*, p. 192.

- F 224.** HYDRIA. Old No. 1738. Ht. 11 $\frac{1}{8}$ in. Sloane Coll. Design red on black ground, with white accessories.

A female figure leaning forward to l., with r. foot raised on a rock, close cap, radiated *ampyx*, earrings, necklace, long chiton, himation, and sandals, in l. hand a *phiale* with offerings, in r. she holds out a white *taenia* over a *stelè*. In front of her is a *phiale*; behind her, a tendril.

- F 225.** HYDRIA. Ht. 10 in. From Avella. Blacas Coll., 1867. Design red on black ground, with white accessories; above, wave-pattern and tendrils; below, wave-pattern.

Eros kneeling on l. knee to l., with hair in a knot, radiated fillet, earrings, necklace, bracelets, and shoes, in r. hand a wreath, in l. a *phiale*; behind him, a tendril.

- F 226.** HYDRIA. Old No. 1386. Ht. 17 in. Towneley Coll. Design red on black ground, with white accessories; rather worn. Below the design, all round, wave-pattern; at the back, palmettes.

Two female figures standing one on either side of a *stelè*, above which is a rosette; on the l. of it is a laurel-branch, on the r. a *taenia*. The female figure on the l. has hair in a bunch, radiated open cap, earrings, necklace, bracelets, long chiton, girdle ending in studs, and sandals; in l. hand a *pyxis* ornamented with a cross patée, with r. she draws forward her drapery. The one on the r. has a close cap, beaded fillet, earrings, necklace, bracelets, long girt chiton and sandals, r. hand extended, in l. a wreath; above and before her are *taeniae*.

- F 227.** HYDRIA. Old No. 1369. Ht. 15 $\frac{3}{4}$ in. Hamilton Coll. D'Hancarville, i. pl. 101, ii. pl. 66. Design red on black ground, with white accessories rather faded and worn. On the shoulder, maeander and chequers; below, all round, wave-pattern; at the back, palmettes, tendrils, and two rosettes.

Youthful **Satyr** moving to l., wearing a fillet and *endromides* with white tops, playing the double flute; behind him follows a **Maenad**, with radiated fillet, himation gathered up on l. arm, and sandals, in l. hand a *tympanon* ornamented with a star, r. hand on Satyr's shoulder, holding *thyrsos*; on either side is a tendril. Under each handle is a female head to l., with close embroidered cap, earrings, and necklace.

- F 228.** HYDRIA. Ht. 14 $\frac{1}{2}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow; coarse style and rather worn. Round the lip, wave-pattern; on the neck, wave-pattern and rude tongue-pattern; on the shoulder and at the back, palmettes; below the design, maeander and crosses.

On the r. is **Dionysos** seated to l. in a chair painted white, bearded, with wreath, himation over lower limbs, and sandals, in l. hand a *thyrsos*, in r. he holds out a white *taenia* ending in beads; above, a *taenia*. Before him is **Ariadnè** to the front, with flesh painted white, radiated *ampyx*, necklace, bracelets, long girt chiton with stripe down front, himation, and sandals, *taenia* in r. hand, l. hand raised with a gesture of refusal. On the l. is a youth to r.,

with wreath, string of beads over r. shoulder, chlamys fastened on r. shoulder, and *endromides* with tops turned over, in r. hand a spear, l. hand raised to mouth; in front of him hangs a yellow *aryballos*. Under each handle is a female head turned towards the design, with close embroidered cap radiated in front, earrings, and necklace.

- F 229.** HYDRIA. Ht. 19 in. From Avella. Blacas Coll., 1867. The handle on the right is broken. Design red on black ground, with accessories of white and yellow. Round the lip, egg-moulding; on the shoulder, wave-pattern and laurel-wreath; below the design, wave-pattern; at the back, palmettes.

In the centre is *Eros* to the front looking to r., with fillet and cross-belt, his l. hand resting on a *stelè* with triangular top, round which a *taenia* is tied; above is a pigeon to l. between two rosettes. Before him is a female figure, with flesh painted white, hair tied in a bunch, radiated open cap, earrings, necklace, long girt sleeved bordered chiton, cross-belt and white sandals; in r. hand a *phiale* with fruit, in l. a wreath and a fan (?); behind her, a rosette. On the l. is a similar female figure (bracelets, *apoptygma* to hips, no sleeves to chiton), with *phiale* in r. hand and a white *taenia* in l.; above her, a fan (?), and behind, a rosette. Under each handle is a female head turned towards the design, with embroidered open cap radiated in front, earrings, and necklace.

- F 230.** HYDRIA. Old No. 1368. Ht. 18 in. Hamilton Coll. Design red on black ground, with white accessories; much worn. Round the lip, egg-moulding; on the neck, palmettes and tendrils; on the shoulder, ivy-wreath with a flower in the middle. Below the design, wave-pattern all round; at the back, palmettes.

Combat of an Amazon and Gryphon: The Amazon is dismounted from her horse, and stands to l., aiming her spear at the Gryphon, which has leapt on the horse's back from behind, and seizes it by the throat; the horse rears up. The Amazon has a crested Phrygian cap, jerkin and *anaxyrides* of striped skin, short girt chiton, white belt, and sandals; on her r. arm is a long *pelta*, with a double curve on the inner side; behind her is a tendril. Both the Gryphon and the Amazon's horse are painted white. Under each handle is a female head turned towards the design, with embroidered *opisthosphendone*, radiated and knotted in front, earrings, and necklace.

- F 231.** HYDRIA. Ht. 19 in. From Avella. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow. Round the lip, wave-pattern; on the shoulder, wave-pattern and laurel-wreath; below the design, wave-pattern; at the back, palmettes.

Toilet-scene: In the centre is a female figure to the front looking to r., with hair tied in a bunch, radiated open cap, earrings, necklace, bracelets, long girt chiton with a stripe down the front, and white sandals. Her l. hand rests on the knee of a female figure seated on a cushion to l., attired as the other, with bordered himation over lower limbs, and mirror held up in r. hand. Behind the latter are two rosettes; between them a window (?), from which

hangs a string of beads; above is a festoon of beads. On the l. is a female figure to r., with short hair, white fillet, necklace, bracelet on r. arm, long bordered chiton and bordered himation in which her l. hand is muffled; in front of her, a rosette; behind, a window. Under each handle is a female head turned towards the design, with hair tied in a bunch, radiated open cap, earrings, and necklace; behind each, a rosette and a window.

- F 232.** HYDRIA. Old No. 1375. Ht. $11\frac{1}{8}$ in. Towneley Coll. Christie, *Disquisitions*, pl. 1; Inghirami, *Vasi Fitt.* i. pl. 87; Millin-Reinach, *Peintures*, ii. pl. 78, 4, p. 87; Panofka, *Bild. Ant. Leb.* pl. 12, fig. 6. Design red on black ground, with white accessories. On the neck, tongue-pattern; on the shoulder and at the back, palmettes.

Female tumbler to l., in the act of turning a somersault, standing on her hands with feet over her head; her hair is tied in a bunch, and she wears earrings, white belt, close-fitting garment over hips, and white bands round her ankles and insteps. Before her is a stool, and behind, a small table; above are a festoon of beads and two *tympana*, on one of which is a star.

[Cf. Xen. *Sympos.* 2, 7; Smith, *Dict. Ant.*³ ii. p. 593; Daremberg and Saglio, i. p. 1078; Baumeister, p. 585; Stephani, *Compte-Rendu*, 1864, p. 238 ff.]

- F 233.** OINOCHOË. Old No. 1445. Ht. $10\frac{3}{8}$ in. Pourtalès Coll., 1865 (*Cat.* 329). Panofka, *Cab. Pourtalès*, pl. 9; *id.* in *Arch. Zeit.* 1849, pl. 4, fig. 2 and p. 38; Wieseler, *Theatergebäude*, pl. 9, fig. 10; *Jahrbuch*, i. (1886), p. 292; R.-Rochette, *Journ. des Savants*, 1835, p. 225 ff.; Welcker in *Rhein. Mus.* 1835, p. 489; Müller, *Gott. gel. Anzeig.* 1837, p. 1880; Kretschmer, *Gr. Vaseninschr.* pp. 2, 218; Fabretti, *C. I. Ital.* 2840; Mommsen, *Unterital. Dial.* p. 189, no. xxxiia. Design red on black ground, with white accessories. Shape as Vol. III. Fig. 14.

Comic actor turned to front, with l. leg crossed over r., partly bald, with white hair, moustache and beard; he wears a mask with eyebrows raised, thick nose and wide mouth, a short sleeved chiton with white fringe, bordered chlamys over l. arm, from which hangs a long white tassel, and white sandals; in his l. hand is a knotty stick, and he holds up two fingers of r. hand. On the l. is a *kylix* with a star painted inside; on the r. a statue of **Heracles** in the lion's skin on a plinth painted white, turning to l., with r. hand resting on his club. Above the actor is incised in Oscan characters: ΑΙΤΝΑΣ, (Ξ)αυ(θ)ία[s]. On either side are tendrils.

- F 234.** OINOCHOË. Ht. $12\frac{5}{8}$ in. From Nola. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow; coarse style. Above, laurel-wreath; at the back, palmette and tendrils. Trefoil mouth.

Eros to r., with hair in a bunch, open cap, necklace, bracelets, string of beads round r. thigh, and sandals, in r. hand a small purple *taenia*, in l. a *situla*; behind him is a window, from which hangs a string of beads. Before him is a female figure with flesh painted white, hair in a knot, open white cap, necklace,

long chiton and girdle with white studs, white himation over arms, and sandals ; in r. hand she holds up a mirror ; on either side of her hangs a *taenia*. On the r. a similar female figure (no himation) moves away, turning back to look at them ; in l. hand she carries a *thyrsos*.

- F 235.** OINOCHOË. Old No. 1463. Ht. 14 $\frac{1}{8}$ in. Design red on black ground, with white accessories. On the neck, palmettes and wave-pattern ; above the design, laurel-wreath ; at the back, palmettes and luxuriant tendrils. Trefoil mouth.

Youthful **Satyr** to r., leaning forward with l. foot raised on a rock, on which are flowers ; he wears a wreath, bracelets, and string of beads over l. shoulder, and on his l. knee is his chlamys, on which his l. elbow rests ; in r. hand he holds out a wreath, in l. a *phiale* ; a *thyrsos* leans against his l. shoulder, and behind him is a tendril. Before him is a **Maenad** moving away and looking back ; she has hair in a bunch, open embroidered cap, wreath, earrings, necklace, bracelets, long girt chiton and *apoptygma* reaching to hips, in r. hand a vine-branch with grapes, in l. a *thyrsos* ; on the r., a tendril and a window.

- F 236.** OINOCHOË. Ht. 9 $\frac{3}{4}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with white accessories. On the neck, tongue-pattern.

Panther to l. ; below, a tendril ; above, a festoon of white beads and an ivy-leaf ; on either side, a tendril.

- F 237.** PROCHOÏS. Ht. 18 $\frac{1}{2}$ in. From Canosa. Castellani, 1873. Heydemann, *Zeus im Gigantenkampf* (*Erstes Hall. Winckelmannsprogramm*, 1876), p. 5 ff. and plate ; *Bull. dell' Inst.* 1866, p. 217, no. 8 ; Max. Mayer, *Giganten u. Titanen*, p. 392 ; *Class. Rev.* ii. p. 166. Restored. Design red and white on black ground, with accessories of purple and yellow. Shape as Fig. 11. On the neck, maeander and rays in white ; above the design, rosettes ; below, maeander all round ; at the back, palmettes. Trefoil mouth ; at the upper and lower juncture of the handles are female heads in relief, the former much injured, the latter red with black markings.

Gigantomachia : In a quadriga at full speed, half turned to r., is **Zeus**, bearded, with rough curly hair, wreath, and himation over l. shoulder with purple border, about to hurl a thunderbolt with r. hand ; his l. hand rests on the rim of the chariot. At his l. side is **Hermes** as charioteer, beardless, with large white *petasos* tied under his chin, and chlamys flying behind, fastened with a *fibula* in front ; he leans forward with goad in r. hand and reins in l. The horses are white, with top-knots and collars, the harness yellow ; above them are three rosettes and a star, and below the quadriga a representation of waves. Before the horses is an anguiped giant, probably **Typhon** (cf. B 62), fallen to r. with face to front ; he is bearded, with rough hair, and a white skin with purple lining is tied round his neck ; he raises a large rock above his head to defend himself. Above him is a colossal beardless head representing a **wind-god**, blowing a wind against the chariot.

- F 238.** PROCHOÖS. Ht. $17\frac{3}{8}$ in. From Canosa. Castellani, 1873. *Bull. dell' Inst.* 1866, p. 217, no. 7; Heydemann, *Zeus im Gigantenkampf*, p. 5. Partly restored. Design red and white on black ground, with yellow accessories; ornaments as last vase; the heads on the handles female, painted black, with sphendonae (?).

Heracles conducted to Olympos: In a quadriga at full speed, turned half to r., is **Athenè**, with white helmet, bracelets, cross-belt with white Gorgoneion, long chiton, chlamys floating behind, spear in r. hand and shield in l. She turns back to look at **Heracles**; he is beardless, with lion's skin over head and tied in front, white chlamys over l. arm, club in r. hand, l. placed on the rim of the chariot, into which he is mounting. Below him is a flower, and below the chariot a small plant; in front of the horses, three rosettes; above, a festoon of red and white *taeniae* with flowers. The scene takes place on rocky ground.

- F 239.** LEKYTHOS. Ht. $11\frac{1}{2}$ in. From Avella. Blacas Coll., 1867. *Musée Blacas*, pl. 29. Design red, white, and yellow on a black panel, with modern purple additions. Above, a laurel-wreath with a ranunculus in the middle, and egg-moulding; below, wave-pattern; at the back, palmettes. Shape as Fig. 13.

On the l. is **Athenè**, seated on a rock to r., with curls, helmet, necklace, bracelets, long chiton with chequer-border and broad white girdle, and himation, spear in l. hand, shield against r. knee; in r. hand she holds out a *phiale*. Behind her is a *taenia*; in the background, a lion's head, from which water (represented by white paint) pours into a white laver. Before her a youth approaches, leading up a horse by the bridle, with short chiton and broad white belt, chlamys over arms floating behind, and shoes. Behind him are low rocks, on the further side of which is a youth moving away, looking back, with short bordered chiton, white greaves, sheathed sword in r. hand, and shield on l. arm; these two may represent the **Dioseuri**. The rocks are painted yellow with spots of black and white.

- F 240.** LEKYTHOS. Ht. $8\frac{7}{8}$ in. From Avella. Temple Coll., 1856. Design red and white on black ground, with yellow accessories. Above, egg-moulding; below, all round, wave-pattern; at the back, palmette and tendrils.

Aphrodite riding on the swan: **Aphrodite** reclines on the swan with r. arm round its neck, looking up to r.; she wears a close embroidered cap, long chiton, himation floating behind, and sandals; the swan flies to l., and is painted white with yellow markings.

- F 241.** LEKYTHOS. Old No. 1536. Ht. $13\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, iii. pls. 77, 121. Design red and white on black ground, with accessories of yellow. Above the design, and at the back, palmettes; below, all round, wave-pattern.

On the l. is a female figure seated on a rock to r., above the level of the ground, with flesh painted white, yellow hair tied behind under an open white

embroidered cap, earrings, long chiton and girdle with yellow studs, white sandals, in l. hand a *phiale* with fruit; below her, a *taenia*, and a bird to l.; in front, a myrtle-branch. Before her is a youthful warrior, armed with helmet with cheek-pieces, white crest and plumes, short chiton, cuirass of three circular plates forming a trefoil and broad white belt, white greaves, spear in r. hand, white shield on l. arm. Behind him, a *taenia*, and a *stelè*, one side and the base painted white, round which is a yellow *taenia*; on the top are a white and a yellow fruit. On the further side is a female figure to l., as the last, with a *phiale* in r. hand and *situla* in l. On the r. is a female figure seated on a rock to l., looking back, with flesh painted white, hair as before, himation over lower limbs, white sandals, in r. hand a *phiale* with fruit, and a wreath. In the field, flowers.

- F 242.** LEKYTHOS. Ht. 9 $\frac{7}{8}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow. Below, all round, wave-pattern; at the back, palmettes.

Youthful warrior on the near side of a horse, leading it to l. by the **PLATE IX. 2.** bridle; he has a crested helmet, white cuirass of three circular plates forming a trefoil, broad white belt, short embroidered chiton, and spear in l. hand; the horse has two collars; below it are flowers and a *phiale*. On the l. is a white *stelè*, on which is fruit; on the r. a white Ionic column with yellow markings, and a *taenia*.

- F 243.** LEKYTHOS. Ht. 7 $\frac{3}{8}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with occasional white accessories. At the back, a palmette and tendrils.

Thrush to r., on stony ground; in the field, a *taenia*.

- F 244.** LEKYTHOS. Old No. 1547. Ht. 10 $\frac{1}{8}$ in. Design red on black ground, with accessories of white and yellow; very coarse and much worn. Above the design, wave-pattern; at the back, a palmette and tendrils.

Female figure seated on a folding-stool to r., with hair in a bunch, open cap, bracelets, himation over lower limbs, holding out a *tympanon* in l. hand; facing her is a female figure with hair in a bunch, open cap radiated in front, necklace, bracelets, long girt chiton, girdle with white studs, and sandals, holding out a white *taenia* in both hands. Behind her, above, a garland of three links; below, a ball and myrtle-twigs; between them, a *stelè*; behind the one on the l., a garland as before and a myrtle-branch.

- F 245.** LEKYTHOS. Old No. 1543. Ht. 8 $\frac{1}{8}$ in. Towneley Coll. Design red on black ground, with faded white accessories; very coarse. At the back, palmette and tendrils.

Female figure moving to l., playing with a ball; she wears close cap, earrings, necklace, bracelets, long chiton, and himation; behind her, a *taenia*, and in front of her a laurel-branch; in the field, ivy-leaves.

- F 246.** LEKYTHOS. Old No. 1539. Ht. $9\frac{1}{8}$ in. Hamilton Coll. Design red on black ground ; coarse. At the back, palmette and tendrils.

Horse's head to l., with top-knot, bridle, and two collars, the lower one having pendants.

- F 247.** LEKYTHOS. Old No. 1538. Ht. $9\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, iii. pl. 71. Design red on black ground, with white accessories. Above and below, wave-pattern ; at the back, palmette and tendrils.

Female figure moving to r., looking back, with hair gathered under an embroidered cap radiated in front, the ends tied with a string, earrings, necklace of pendants, bracelets, long embroidered bordered chiton and *apoptygma* ; over each arm a white *taenia*, in r. hand a *tympanon* and an embroidered garment, in l. a wreath ; below her a ball, and on the r. a *taenia* and a *phiale* ; in the field, a flower.

- F 248.** LEKYTHOS. Old No. 1544. Ht. 8 in. Design red on black ground, with white accessories ; very coarse. At the back, palmettes and tendrils.

Youthful **Satyr** moving to r., looking back, with a wreath and a string of beads over l. shoulder, in r. hand a *situla*, in l. a blazing torch ; before him, an altar on which is fruit ; behind, a window.

- F 249.** LEKYTHOS. Old No. 1548. Ht. $7\frac{1}{2}$ in. Design red on black ground, with white accessories.

Female figure seated on a rock to l., with close cap, earrings, necklace, bracelets, long bordered chiton, bordered himation, and sandals ; in r. hand she holds up a wreath.

- F 250.** LEKYTHOS. Ht. $6\frac{7}{8}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with white accessories. At the back, palmette and tendrils.

Siren to l., with hair in a knot, beaded *ampyx*, and necklace, standing on a tendril ; in front of her, a window and a *stelè* painted white ; behind, a *taenia*.

- F 251.** ALABASTRON. Ht. $7\frac{5}{8}$ in. Castellani, 1873. Design red on black ground, with white accessories. Above, egg-moulding ; at the back, palmette and tendrils. Shape as Vol. II. Fig. 6.

Female figure to r., with r. arm resting on a *stelè* (one side painted white) ; she has white *opisthosphendonè*, earrings, bracelets, long girt chiton, and sandals, in l. hand a white wreath. Before her is a female figure seated on a similar *stelè*, with curly hair, white *opisthosphendonè*, bracelets, himation over lower limbs, and sandals ; in r. hand she holds up a *pyxis* on which is fruit.

- F 252.** ASKOS. Old No. 1664. Ht. $2\frac{3}{4}$ in. Diam. $4\frac{1}{2}$ in. Towneley Coll. Design red on black ground, with white accessories; in the centre is a knob. Shape as Vol. III. Fig. 17.

Two female heads confronted, with close embroidered caps, radiated *ampykes*, earrings, and necklaces; between them, a palmette. Between the handle and the spout are tendrils.

- F 253.** COTYLÈ. Ht. $6\frac{1}{4}$ in. Diam. $6\frac{3}{4}$ in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with accessories. Shape as Vol. III. Fig. 8. Above each design, egg-moulding; below, all round, wave-pattern; under the handles, palmettes.

(a) **Aegipan** moving to l., beardless, with wreath, two short horns in front, string of beads over r. shoulder; goat's legs and lower part of body covered with shaggy hair; in l. hand a *thyrsos* with *taenia* tied round it, in r. he holds out a *rhyton*. In the field, two rosettes of dots.

(b) Female figure dancing to l., with head thrown right back, bushy hair, long chiton with a stripe down the front, sandals, bracelet on r. arm which is extended, in l. a staff. Behind her hang a *taenia* and a mirror; below is a rosette of dots.

- F 254.** COTYLÈ. Ht. 6 in. Diam. $5\frac{1}{2}$ in. From Avella. Blacas Coll., 1867. Designs red on black ground, with accessories of white and yellow; above each, egg-moulding; below the handles, palmettes.

(a) **Eros** stooping forward to l., with r. foot raised, wreath, strings of beads round body and l. thigh, in l. hand a *taenia*, r. hand raised. In the field, a rosette and dots.

(b) Female figure to l., with wreath, long girt chiton, bracelets and necklace, in r. hand a *taenia*, in l. a *thyrsos* to which is attached a string ending in beads. Behind her is a *phiale*; before her, above, an *ixnx* to l.

- F 255.** COTYLÈ. Ht. $5\frac{1}{2}$ in. Diam. 5 in. From Avella (?). Blacas Coll., 1867. Coarse style; white accessories. Above each design, egg-moulding; under the handles, palmettes.

(a) Youth (**Adonis**?) seated to r., with wreath, drapery under him, in l. hand a staff; facing him is a female figure (**Aphrodite**?), with hair in a close cap, beaded *ampyx*, earrings, necklace, long chiton and himation, l. hand wrapped in drapery; on her r. she holds out a dove. In the field, a *phiale* and a rosette of dots.

(b) Female figure running to r., looking back, with close cap, earrings, necklace, bracelets, long girt chiton, and sandals, in r. hand a wreath, in l. a mirror. Above, behind her, a window; in the field, a ball.

- F 256.** KYLIX. Ht. $2\frac{3}{4}$ in. Diam. $7\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Lenormant, *Novv. Gall. Myth.* p. 37. Repaired. Designs red on black ground, with white accessories. Shape as Vol. III. Fig. 3. Under each handle, a palmette and tendrils; round the interior, a laurel-wreath.

Interior: Bull charging to l.; below, a fish to l.; in the field, three leaves and dots.

[Cf. coins of Thurium, of fifth century B.C.]

Exterior: (a) Female head to l. with beaded fillet; on either side a window. (b) Similar head; in front a window; behind, a ball, *phiale*, and two ivy-leaves.

- F 257.** KYLIX. Ht. $3\frac{3}{4}$ in. Diam. $7\frac{3}{4}$ in. From Avella. Blacas Coll., 1867. Designs red on black ground, with white accessories. Under each handle, a palmette and tendrils; round the interior design, a laurel-wreath.

Interior, in a medallion: **Eros** moving to r., looking back, with hair in a knot, beaded fillet, and string of beads over l. shoulder; in r. hand a white *situla*, in l. a white pigeon and a *taenia*; in the field, a tendril and a *stelè*.

Exterior, on each side: Female head to l., with hair in a knot, open cap, beaded *ampyx*, earrings, and necklace.

- F 258.** PHIALE. Old No. 1610. Ht. $7\frac{1}{2}$ in. Diam. 2 ft. $4\frac{1}{2}$ in. Knapp, *Nike in d. Vasenm.* p. 43. Repaired. Designs pale and deep red, white, and yellow, on black ground; coarse, almost grotesque style. Shape as Fig. 16. Round the edge, egg-moulding. Vertical handles with a large knob each side.

Interior, in a medallion with border of egg-moulding, two scenes divided by a band of egg-moulding:

1. Quadriga driven at full speed to l. by a female figure bending forward with reins in l. hand; she wears a beaded open cap, earrings, necklace, bracelets, long chiton fastened with *fibulae* on shoulders, and girdle with white studs; in front of her, a dog running to l. and a plant. She has held a goad in r. hand; the dog and horses have been painted white. In the field, an ivy-leaf and three circular objects.

2. **Amazonomachia**: A mounted Greek warrior to l., with chlamys flying behind and shield, is attacked by an Amazon on foot on either side; his horse rears up, and his r. hand is raised, having probably held a spear. The horse, shield, and chlamys have been painted white. The Amazon on the l. wears a Phrygian cap with lappets, short chiton fastened with *fibulae* on the shoulders, girdle with vandyked edges and cross-belt, chlamys on r. arm, and sandals, on l. arm a *pelta*; the other is similarly attired, with studded girdle, and is much repainted; their r. hands have held spears, and each is accompanied by a dog. In the field, several circular objects, an ivy-leaf, and a bird to l.

In the exergue, a head of **Eros** turned slightly to l., painted white, with yellow markings, wings spread; on either side, tendrils. The whole design is surrounded by a vine-wreath (white and yellow) held by two **Erotes**, painted white with yellow markings; they have cross-belts, wreaths, bracelets, circlets round l. thighs, and wings spread.

- F 259.** FISH-PLATE. Old No. 1656. Ht. $1\frac{1}{2}$ in. Diam. $7\frac{1}{2}$ in. Towneley Coll. Design red on black ground, with white accessories. Round the edge, wave-pattern. Shape as Fig. 22.

A sea-perch, a *sargus*, and a torpedo.

- F 260.** FISH-PLATE. Old No. 1654. Ht. $2\frac{3}{8}$ in. Diam. $8\frac{1}{4}$ in. Hamilton Coll. Design red on black ground, with faded white accessories. Round the edge, wave-pattern.

Three bream.

- F 261.** FISH-PLATE. Old No. 1657. Ht. $1\frac{1}{2}$ in. Diam. $5\frac{1}{2}$ in. Design red on black ground, with white accessories.

A torpedo, sea-perch, and *sargus*.

- F 262.** FISH-PLATE. Old No. 1652. Ht. $2\frac{1}{2}$ in. Diam. $10\frac{7}{8}$ in. Design red on black ground, with white accessories. Round the design, border of dots; round the edge, laurel-wreath.

A sea-perch, a rock-fish (*labrus mixtus*), and a cuttle-fish, one of whose feelers a shrimp is touching with his feelers; above the perch, another shrimp.

- F 263.** FISH-PLATE. Old No. 1651. Ht. $3\frac{3}{8}$ in. Diam. $15\frac{7}{8}$ in. Design red on black ground, with white accessories; border of wave-pattern. Round the edge, laurel-wreath; round the omphalos, border of dots.

A red mullet, sea-bream (or *maenis*?), torpedo, and cuttle-fish; also two shell-fish.

- F 264.** FISH-PLATE. Ht. 2 in. Diam. $7\frac{3}{8}$ in. Blacas Coll., 1867. Design red on black ground, with white accessories; round the edge, laurel-wreath.

Two perch and a mullet.

- F 265.** FISH-PLATE. Ht. $2\frac{3}{4}$ in. Diam. $9\frac{1}{2}$ in. Cumae, 1876. Design red on black ground. Round the edge, laurel-wreath; in the centre, a star; round the design, wavy border.

A cuttle-fish, a perch, and a torpedo.

- F 266.** FISH-PLATE. Ht. $1\frac{1}{2}$ in. Diam. 9 in. From Fasano. Temple Coll., 1856. Design red on black ground, with white accessories. Round the edge, wave-pattern; in the centre, a rosette surrounded by wave-pattern.

Three perch and three limpets.

- F 267.** FISH-PLATE. Ht. 2 in. Diam. $9\frac{1}{2}$ in. Presented by M. G. Feuardent, 1872. Design red on black ground, with white accessories. Round the edge and round the centre, wave-pattern.

A red mullet, a sea-perch or bass, a small torpedo, a *sargus*, and a Fig. 22. cuttle-fish.

F 268. FISH-PLATE. Old No. 1655. Ht. 2 in. Diam. $8\frac{3}{4}$ in. Towneley Coll. Design red on black ground, with white accessories. Round the edge and round the centre, wave-pattern.

Two *crenilabri rostrati*, and a torpedo.



Fig. 22 = F 267.

APULIAN STYLE (F 269-477 ; see p. 20).

F 269.

CRATER. Old No. 1433. Ht. $14\frac{7}{8}$ in. Diam. $13\frac{1}{2}$ in. From Bari. Mastrilli and Hamilton Colls. Passeri, *Pitt. Etr.* iii. 255 ; D'Hancarville, iii. pl. 108 ; *Él. Cér.* i. pl. 36 ; Millin, *Gal. Myth.* xiii. 48 (= Guignaut, 142, 275) ; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 18, 195 ; Wieseler, *Theatergebäude*, pl. 9, fig. 14, p. 61 ff. ; Geppert, *Altgr. Bühne*, pl. 3, fig. 2 ; Schreiber-Anderson, *Atlas of Class. Antiquities*, pl. 5, fig. 13 ; Mazochi, *Tabulae Heracleenses*, p. 137 ; *Jahrbuch*, i. (1886), p. 290 ; *Bull. dell' Inst.* 1850, p. 10 ; Panofka, *Ant. Weihgesch.* pl. ii. fig. 7 (Hephaestos) ; Baumeister, p. 1752 ; Haigh, *Attic Theatre*, p. 148 ; Visconti, *Mus. Pio-Clem.* iii. p. 14 ; *Arch. Zeit.* 1853, p. 167 ; Welcker, *Gr. Götterlehre*, ii. p. 689 ; Lorenz, *Epicharmos*, p. 24 ; Grysar, *De Doriensium Comoedia*, pp. 45, 73, 237 ; Müller, *Handbuch*, § 367, 3 ; *Jahrbuch für Class. Phil.* Suppl.-Bd. xv. p. 197 ; Overbeck, *Kunstmyth.* (*Hera*), p. 141 ; Heydemann, *Humor. Vasenb.* p. 10, note 37 ; Roscher, i. p. 2054 ; Kretschmer, *Gr. Vaseninschr.* p. 214 ; *C. I. Gr.* 8351. Designs red on black ground, with white (and modern green) accessories ; reverse rather worn. Shape as Vol. III. Fig. 9. Above the designs, laurel-wreath ; below, (a) a pattern of volutes, (b) a band of phialae, and dots.

(a) **Scene from a comedy or burlesque ; the contest of Ares and Hephaestos in the presence of Hera** : The contest is represented as taking place on a stage, on the front of which hang two wreaths ; it is approached by a stair of six steps. In the centre is **Hera** seated half-turned to l., looking to r., in a chair with a row of palmettes along the top of the back-rail, carved legs, and arm-rests with Ionic caps (perhaps representing the golden throne of *Iliad* xiv. 238) : her feet rest on a footstool. She has long hair, *stephanè*, bracelets, long transparent chiton with looped-up sleeves, bordered himation over her knees, sandals, and lotos-sceptre in r. hand ; above her is incised : ἭΡΑ, Ἥρα . On the l. is **Hephaestos**, wearing cap apparently made of basket-work and surmounted by a sprig, short chiton padded in front, under-garment with sleeves and *anaxyrides* tied at the knees, shoes, and shield on l. arm, hurling spear with r. hand ; he wears a mask with snub nose and protruding lips ; above him is incised : $\text{ΔΑΙΔΑΛΟΣ, Δαίδαλος}$ (cf. Eur. *Herc. Fur.* 471, and Pind. *Nem.* iv. 95). On the r. is **Ares**, with curls, helmet with crest and two plumes, short girt chiton, padded stomach and *phallos*, *anaxyrides* tied at knees, greaves, sandals, shield on l. arm with modern device of a star-fish encircled by tendrils ; he moves away, turning back to thrust with his spear ; above him is incised : $\text{ΕΝΕΥΑΛΙΟΣ, Ἐνεύαλιος}$. A thong or cord is twisted round the butt-end of the spear. Above hangs a mirror, and on the r. side of it a *phialè* and a *bucranion* with chaplet (cf. F 66) ; on the l., a *bucranion* and a pomegranate.

(b) **Offerings at a stelè** : On the l. is a female figure to r., with hair gathered under a cap radiated in front and open behind, bracelets, long girt chiton fastened with *fibula* on r. shoulder, and *thyrsos* in r. hand ; in l. she holds out a *pyxis* full of flowers and sprigs to a youthful male figure confronting her. He wears a fillet, and holds a large branch in l. hand and a wreath in r.,

and stands on a slight eminence; his figure has been repainted and restored as a female figure in a long chiton. Between them is a *stelè* with cap in the shape of a palmette (modern) and plinth, above which two courses of masonry are marked in modern paint. On either side of the youth is a plant; above hang a ball marked with a cross, and an embroidered *taenia*; the ground is indicated by a line of dots.

F 270. CRATER. Ht. $21\frac{1}{4}$ in. Diam. $19\frac{3}{4}$ in. From Apulia. Blacas Coll., 1867. *Musée Blacas*, pls. 7, 8; Welcker, *Alte Denkm.* iii. p. 117; *Arch. Zeit.* 1843, p. 183, 1844, pl. 14, p. 226, 1867, p. 43, 1884, p. 256; C. O. Müller, *Kleine Schriften*, ii. p. 498; *Wiener Vorlegebl.* E. pl. 6, fig. 1; Daremberg and Saglio, i. p. 766; *Mém. de l'Acad. des Inscriptions*, N. S. xxi. pt. 2, p. 104; Winkler, *de Inferorum repraesent.* p. 27; Baumeister, p. 1930; *J. H. S.* xiii. p. 85; Bloch, *die zuschauenden Götter*, pp. 30, 68. Much repaired and restored. Designs red on black ground, with white and purple accessories. Above the designs, laurel-wreath; below the handles, the body of the vase is fluted.

(a) **Scene in Hades**, perhaps representing the Samothracian mysteries: The figures are in two rows; on the lower level, in the centre, is a boundary term to the front with long hair and radiated *ampyx*, perhaps **Apollo**; the term stands on two steps, and has a projection on either side. On the r. is **Orpheus** to l. (his head obliterated), in himation and sandals, holding out his lyre in r. hand, and with l. holding back **Kerberos** by a chain; he leans on a staff. Kerberos is painted white, with three heads with purple collars, and rears up to l.; between Orpheus and the term is a large tree reaching up to the top of the scene. Behind Orpheus is **Eurydikè** seated to the front on a block, looking at Orpheus; she has long chiton and himation; beyond her is a tree. On the l. is a youth looking round to r. and stretching out r. hand to Orpheus' lyre; he has a white *petasos*, chlamys over l. arm, and two spears in l. hand; Orpheus acts as *μυσταγωγός* to him. Next to the youth is a *paidagogos* to r., with white hair and beard, short white sleeved chiton, chlamys with broad black border, fastened with *fibula* on r. shoulder, *endromides* laced up, staff in r. hand, l. hand extended to the youth. The ground-line is indicated by white dots. Above on the l. is **Pan** advancing, beardless, with white chlamys with purple border on l. arm, and goat's legs, holding out a *syrinx* in r. hand. Facing him is **Hermes** seated to l., looking round, beardless, with bordered drapery under him, winged *endromides*, white *petasos*, and *caduceus* in l. hand; with r. he caresses a white dog with purple collar which has leaped upon him. On the other side of the tree is **Eros** to r., facing **Aphroditè**, who is seated, with hair gathered under a cap open at the back, and falling in ringlets, long chiton and himation over lower limbs, earrings, necklace, and bracelets; her l. arm rests on a pillow and holds a large fan, in r. she holds a swan with wings addorsed. Eros is of the androgynous Apulian type, with hair gathered up in a knot, bracelets, and anklets.

[These four, Pan, Hermes, Eros, and Aphroditè, answer to the four Cabeiric deities (*J. H. S.*, l. c.); according to Bloch, the youth is a poet fetching the lyre of Orpheus from Hades.]

(b) **Dionysiac group**: In the centre is **Dionysos** seated to l. with drapery beneath him, looking to r.; he is beardless, with fillet, and *thyrsos* in l. hand; in

r. he holds out a *phiale*, which a female figure on the l. fills from a white *prochoös*. Her hair is tied in a bunch, and she wears radiated open cap, necklace, bracelets, long chiton with *apoptygma*, and white shoes; her l. foot rests on a rock. She holds a *situla* in l. hand, on which are painted in white and yellow three human figures; out of it springs a long branch, from the end of which hangs a white *taenia*. On the r. is a youth (his figure mostly obliterated), with chlamys over l. arm and staff in l. hand, offering three white *taeniae* to Dionysos; he stands on an eminence. Out of the ground grow three flowers, and behind Dionysos is a large cylindrical *cista* with three feet and two side-handles. Above these figures is **Eros**, with hair gathered under a close cap and escaping behind, necklace, anklet on l. leg, and drapery beneath him; he is seated to l. on raised ground (indicated by white dots), looking back and holding in l. hand a *situla*; this part of the vase is much injured. In the field on the l. are a white *taenia* and two flowers; on the r., leaves; ground-lines of white dots.

F 271.

CRATER with stand. Old No. 1434. Ht. 23 in. Diam. $20\frac{1}{2}$ in. Ht. of stand, $5\frac{3}{4}$ in. From Ruvo. Steuart Coll. *Mon. dell' Inst.* v. pls. 22, 23; *Ann. dell' Inst.* 1850, p. 330, and 1872, p. 249; Engelmam and Anderson, *Pictorial Atlas to Homer (Iliad)*, pl. vii. fig. 32 (obverse); *Mélanges d'Arch.* 1881, p. 360; *Arch. Zeit.* 1846, p. 253, 1853, p. 41, 1872, p. 67, and 1873, p. 85; Vogel, *Scenen Eurip. Tragöd.* p. 130; Baumeister, p. 837; *J. H. S.* xi. p. 228; Rosenberg, *Die Erinyen*, p. 67; Körte, *Personifik. psychol. Affekte*, p. 24. Repaired and restored. Designs black on white ground, with accessories of white and yellow. Large style, in the manner of F 157. Above the designs, a pattern of palmettes; below, the vase is ribbed. The stand has egg-and-dart pattern on the upper part, and an ivy-wreath below; the part between is fluted.

(a) **Lycurgos destroying his family**: Composition in two rows, divided by a line of white dots. In the centre, on the lower level, is **Lycurgos** to front, turning half to l., with shaggy hair, beard, and moustache, cap made of the skin of a panther's head, bordered chlamys fastened with a *fibula* in front, *endromides* with tops turned over and laced up the front, and sword at side; the hair on the breast and abdomen is indicated. In r. hand he brandishes a double-edged axe, and with l. he seizes his wife by the hair; she has fallen on the ground with face to front and l. leg doubled under her. She has dishevelled hair, double necklace, bracelets, long girt chiton fastened with studs on the r. shoulder, embroidered himation over lower limbs, and white sandals; both hands are raised to thrust away Lycurgos' arm; blood flows from a wound in l. breast. On the l. is a youth to r., with dishevelled hair, slight whiskers, bordered chlamys on l. arm, white *endromides*, sword with belt, l. hand raised as if upbraiding Lycurgos, r. at back of head, with gesture of despair. Behind him advances a *paidagogos*, with white hair and beard, wrinkled face, short bordered chiton with a stripe down the side and belt with white studs, beneath which appear the sleeves of a jerkin ornamented with lozenge-pattern and white dots, bordered chlamys over l. arm, fastened with a *fibula* in front, and *endromides* as above, in r. hand a crooked staff; he points with two fingers of r. hand. On the r. are a male and female figure carrying off one of Lycurgos' dead

sons ; the female, who supports the body, looks back at Lycurgos with an expression of sorrow ; she has short hair, earrings, necklace, long girt embroidered chiton, Thracian jerkin and *anaxyrides*, in one piece and ornamented with chevron patterns ; shoes with white spots. The male figure, who supports the legs, also looks back ; he is beardless, with dishevelled hair, whiskers, bordered chlamys, *endromides* laced up the front, and sword at side. The dead son has dishevelled hair, whiskers, and a chlamys over his body ; his head is fallen back, and his r. arm hangs down ; on his breast is a wound from which flows a stream of blood.

Above, on the upper level, is an altar on which an offering is burning between two fruits ; the altar is white, with egg-moulding round the cornice ; below it is an uncertain object, perhaps a fan. Over it is **Apollo** seated on an eminence to l., looking down to r., beardless, with long curls, laurel-wreath, bordered chlamys over knees, r. hand raised to his head, in l. a lyre painted white. On the r. facing him is **Hermes**, with r. foot raised on a rock, beardless, with curly hair, white *petasos* slung at back, bordered chlamys over l. arm, *endromides* with wings issuing from under the heel, *caduceus* in l. hand, r. hand extended as if addressing Apollo ; behind him a plant, and above, a *taenia*. On the l. is a winged figure, probably **Lyssa**, flying downwards to r., with hair gathered under a cap open at the back and radiated in front, earrings, necklace, long bordered embroidered chiton drawn up to her knees in her rapid descent, girdle with white studs and cross-belt, goad in r. hand aimed downwards ; round her l. arm are twined two snakes with heads stretched threateningly forward. Behind her is a triple radiated circle ; below her is a white *hydria* lying on its side, also a flower growing on a mound. On the extreme l. is a youthful male figure, probably **Ares**, seated on a chair to l., his face turned towards the group below, with an expression of sorrow ; he has curly hair, bordered chlamys over knees, *endromides* as Lycurgos, spear in l. hand, and r. on his breast ; the chair is painted white. Facing him is a female figure, probably a local **Nymph**, with hair gathered in a mass at the back, radiated double *sphendonè*, earrings, necklace, bracelets, long bordered embroidered *schistos* chiton, open on r. side, with *apoptygma*, and sandals ; her l. foot is raised on a rock and her hands are extended to Ares, whom she seems to be addressing. In the field above are three rosettes ; the ground-lines are indicated.

[For the subject, cf. Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 38, 442, and Harrison and Verrall, p. 259 ; for Ares, see Bloch, *die zuschauenden Götter*, p. 52.]

(b) **Pelops preparing for the chariot-race** : Composition in two rows, as (a). In the centre, on the lower level, seated on a rock to r. and looking back, is **Pelops** ; he has curly hair and whiskers, bordered chlamys underneath him, and *endromides* laced up in front, with tops turned over. His l. hand is extended in the direction of Myrtilos on the r. ; his l. elbow is supported on the r. hand, which rests on the pommel of his sword. On the r. is a lofty Ionic column reaching to the top of the scene, surmounted by a tripod ; below the capital are bands of chevron pattern, and lower down is

a *bucranion*, from which hang chaplets of beads. Behind Pelops, on a higher level, is a large laver, painted white, with fluted stem. On the l. is **Hippodameia**, holding back her drapery with r. hand; her l. hand she extends to Pelops as if addressing him. Her hair is gathered in a mass behind, and she wears an embroidered and radiated *opisthosphendone*, earrings, double necklace, bracelets, long bordered embroidered chiton with *diploïdion* and looped-up sleeves, bordered himation over her arms, and shoes. Behind her is **Steropè**, laying l. hand on her arm; she has long curls, *ampyx* with a row of palmettes over the forehead, earrings, double necklace, bracelets, and shoes. She wears a long bordered embroidered chiton with palmettes, chevrons, and other patterns, and a broad stripe of lozenge-pattern with dots and wave-pattern down the front; her r. arm is muffled in a bordered embroidered himation, which is drawn over her head as a veil. On the r. is **Myrtilos** about to depart, with head turned back towards Pelops; in l. hand he holds a chariot-wheel by the hub. He is beardless, with curly hair and whiskers; he wears a chlamys over his shoulders fastened by a *fibula* in front, white *petasos* slung at his back, and *endromides* as before. On the ground are three plants.

Above in the centre is **Eros**, seated on a chlamys to l., looking down towards Myrtilos, and holding out a myrtle-wreath in r. hand; he is of the regular Apulian type, with hair gathered in a mass at the back under a radiated cap, shoulder-belt with *bullae*, anklet on l. leg, and sandals. On the r. is a female figure, probably a local **Nymph**, as in the pediments of the temple of Zeus at Olympia; she is seated to r., looking down to l., on a *cista* ornamented with wave and maeander patterns. Her hair is gathered in a mass behind, and she wears a radiated *opisthosphendone*, earrings, double necklace, bracelets, long girt chiton with looped-up sleeves, which has slipped off r. shoulder, bordered embroidered himation, and sandals; her r. hand rests on the ground, and her l. is placed on her breast. On the l. is **Aphroditè** (?) seated to l. on a stool ornamented with maeander in white on black; she looks down to r., and her l. hand rests on the stool. Her hair is arranged as the Nymph's, and she wears earrings, necklace, bracelets, long girt chiton with looped-up sleeves, bordered embroidered himation, veil drawn forward in r. hand, and sandals. On the extreme l. is **Pan**, youthful and beardless, with l. foot raised on a rock, facing Aphroditè; he wears a wreath of reeds, and has short horns and a tail (?); his l. hand is placed on his knee, and in r. he holds out a laurel-branch tied with a *taenia*. In the field, two flowers; ground-lines indicated by dots.

[For the subject, cf. *Mon. dell' Inst.* iv. 30; Baumeister, p. 1203; Roscher, i. p. 2671.]

F 272.

CRATER. Ht. 2 ft. 6 in. From Anzi, Basilicata. 1870. Fittipaldi Coll.; afterwards in possession of Prince Napoleon Bonaparte (Froehner, *Cat.* No. 92). *Mon. dell' Inst.* 1854, pl. 16, p. 85; Engelmann and Anderson, *Pictorial Atlas to Homer (Odyssey)*, pl. 15, fig. 93; *Arch. Zeit.* 1871, p. 159, and 1883, p. 62; Vogel, *Scenen Eurip. Tragöd.* p. 66; Furtwaengler, *Eros. i. d. Vasenm.* p. 38. Designs black on red ground, with accessories of purple, white, and yellow. Above the designs, laurel-wreath; below, the vase is fluted.

(a) 1. On the upper row: **Phaedra's love-sickness**: In the centre is a large couch, the legs inlaid with palmettes, and volutes and Gorgoneia above; along the front, spirals and other patterns; on the couch is a mattress with lozenge-pattern and an embroidered purple cushion at each end; beneath it is a large low stool with inlaid patterns in white, yellow, and purple. In front of it are two female attendants confronted; the one on the l. holds up a large white fan in r. hand and extends l. hand to the other, whose hands are placed behind her head. The first wears earrings, double necklace, bracelets, long chiton and *apoptygma* to hips with border of dots, and sandals; her hair is gathered under a close cap. The other wears earrings, double necklace, long transparent chiton, and shoes; her hair rises in a mass over the forehead and falls on the shoulders. On the l. is **Phaedra**, seated on a four-legged cushioned stool to r., with downcast face; her legs are crossed and her hands clasped on her r. knee; her feet rest on a footstool. Her hair is gathered up under an *ampyx* and veil, and she wears earrings, double necklace, bracelets, long chiton, and sandals; behind her, above, hangs an Apulian *sistrum* (see *Ann. dell' Inst.* 1869, p. 309 ff.), tied with a purple *taenia*. Before Phaedra hovers **Eros** to l., represented on a smaller scale, with long hair and sandals, holding out a *taenia*; behind her is the nurse to r., with white hair, long girt chiton, and himation, r. hand supporting her chin, l. extended. On the r. is a *paidagogos* to r., with white hair and beard, short girt chiton, bordered himation, *endromides* with white tops turned over, and crook in l. hand; his r. hand is extended as if conversing with a female figure confronting him. She wears earrings, necklace, veil, long chiton, and himation; her r. hand is placed under her chin. Above, behind the old man, hangs a *cista* (as on F 399), on which are painted human figures in white.

[Cf. a bronze mirror-case in Brit. Mus. (Murray, *Handbook of Gk. Archaeology*, p. 229), with similar scene; the subject is taken directly from Euripides' *Hippolytos*, 198-600.]

2. **Combat of Centaur and Lapithae**: A Centaur advancing from r., with wreath, panther-skin knotted in front, ridge of thick hair below waist, and a branch in l. arm, seizes **Laodameia** by l. arm and round neck; she has just stepped down to r. from a chair, which has highly ornamented legs and cushion (as above). She has long hair with *stephanè*, earrings, triple necklace, long transparent embroidered chiton, and sandals; her r. foot is placed on a footstool, and she looks back at **Peirithoös**, who advances and seizes the Centaur's r. arm. He is beardless, with short curly hair, chlamys over l. arm, and sword in r. hand. Above them is incised respectively: ΛΑΟΔΑΜΕΙΑ, Λαοδάμεια, and ΓΕΙΡΙΘΟΟΣ, Πειρίθοος. Behind Peirithoös is a female figure retreating and looking back, with white *taenia* in her hair, long bordered chiton with *apoptygma*, and broad white scarf floating behind, sandals, bracelet on r. arm; both hands are extended in astonishment. On the r. **Theseus** advances, beardless, with chlamys over l. arm, his l. hand extended to seize the Centaur, whom he is about to strike with a club in r. hand; he is inscribed: ΘΗΣΕΥΣ, Θήσευς. Behind him is a female figure retreating and looking back, with

ampyx, hair tied in a knot with *taenia*, earrings, double necklace, bracelets, long chiton and himation drawn forward in l. hand, and sandals. Below the Centaur is a yellow *situla* or *cotylè*. The ground-lines of both scenes are indicated by white dots.

(b) **Dionysiac group**, in two rows: On the lower level, in the centre, on slightly raised ground, is a couch with embroidered hangings, on which **Dionysos** is seated, looking to l.; he is beardless, with long hair, wreath, himation over lower limbs, and l. leg doubled under him; his l. arm rests on a purple embroidered cushion, and in r. hand he holds out a white *cantharos*. At his feet is seated a female figure facing him; her hair is tied back with a string under an open cap radiated in front, and she wears double necklace, bracelet on l. arm, long chiton, himation over lower limbs, and sandals; on her lap is a *tympanon*, and in r. hand she holds out a small white *prochoös*. Behind her is a youthful **Satyr**, with fillet, bringing up a large *crater* (of the shape of the vase itself) in both hands; it is fluted at the top and bottom, and has three human figures painted on it, in white and yellow. Below the couch is **Pan**, represented on a smaller scale, beardless, and with goat's legs; he moves to l., with a branch in r. hand and touches a dish of fruit with l.; behind him is an incense-burner. Behind Dionysos stands a female figure with hair as the last, earrings, necklace, bracelets, long chiton, and *apoptygma* fastened on the shoulders, and drapery caught up over l. arm; she holds up a wreath in r. hand to crown Dionysos, and in her l. is a *thyrsos*.

Above, in the centre, is the youthful **Dionysos** (?) seated to l., looking back, with fillet, anklets, sandals, and drapery beneath him; he holds out a *phiale* in r. hand, and a *thyrsos* head downwards in l. Above him is a cluster of grapes, and on the l. a tree. Beyond the tree is a female figure seated to l., looking back; her hair is tied in a knot with a string, and she wears radiated open cap, double necklace, bracelet on r. arm, long girt chiton fastened on the shoulders, and sandals; *thyrsos* in r. hand tied with a *taenia*, wreath in l. On the r. is a similar female figure looking back (bracelet on l. arm, no girdle, *tympanon* held up in l. hand). The ground-lines are indicated throughout by white dots.

F 273.

CRATER. Ht. $15\frac{1}{2}$ in. Diam. $14\frac{1}{8}$ in. From Capua. Castellani, 1873. Gargiulo, *Raccolta del Mus. Borb.* pl. 114; *Archaeologia*, li. p. 391. Designs red on black ground, with accessories of white and yellow. Above the designs, laurel-wreath; below each, meander with a cross in the middle.

(a) **Dionysiac scene**: On a couch with hangings reaching to the ground is **Ariadnè**, reclining with face to l.; she has long yellow curls, and wears necklace, bracelets, and bordered himation over lower limbs. Her l. arm rests on cushions, and in r. hand she holds up a *kylix* by inserting a finger into one handle, as if about to throw the *cottabos* (*κοτταβίζουσα*); her flesh is painted white with yellow markings. By the side of the couch is a twisted *cottabos*-stand (cf. F 37, F 50, and F 275; also *Röm. Mittheil.* i. (1886), pl. 12a). On the l. is a **Papposeilenos** dancing to r., partly bald, with white hair, beard, and

tail, and *endromides*; he is covered all over with a shaggy skin, indicated by white markings; his l. hand is raised. Behind Ariadne is a window (?), seen in perspective; in the field are various uncertain objects; the ground is indicated by a line of dots.

(b) Two *ephebi* conversing, with himatia leaving one shoulder bare; the one on the l. has a staff; the other holds out a wreath over a *stelè* between them, standing on a plinth; round it is a *taenia*. Above hang a *stylus* and tablets (cf. F 290).

F 274. CRATER. Ht. 16 $\frac{7}{8}$ in. Diam. 15 $\frac{1}{4}$ in. Blacas Coll., 1867. Designs red on black ground, with white accessories. Above the designs, laurel-wreath; below, (a) pattern of rosettes connected by tendrils, (b) maeander and crosses.

(a) **Artemis** (?) galloping on a deer to l.; she has long floating hair tied at the back by a string, and wears earrings, necklace, bracelets, chiton reaching to her knees with *apoptygma* to hips, cross-belt, chlamys floating behind, and *endromides* with white buttons; in her l. hand are two spears, and with r. she holds the neck of the mule. Before her goes a female attendant looking back, with hair tied in a knot with a string, radiated *ampyx*, earrings, necklace, bracelets, girt chiton reaching to the knees, cross-belt, and *endromides*; in l. hand she holds up a blazing torch, and with r. she holds up her skirt. Behind Artemis is a youthful **Satyr** with *thyrsos* in l. hand and r. raised. The ground is indicated by a line of white dots, from which springs a plant resembling the convolvulus. Above are a wreath, an embroidered *taenia*, and two rosettes.

(b) On the l. is a **Maenad** to r., holding a *thyrsos* in r. hand and a *phiale* in l. extended; her hair is tied in a bunch with a string, and she wears a radiated *ampyx*, necklace, bracelets, long girt bordered chiton and *apoptygma*, bordered himation over her arms, and shoes. Facing her is a youthful **Satyr** seated, with fillet and shoes, *thyrsos* in l. hand, from which hangs a *taenia*, lighted torch held out in r.; under him is his himation, and by his side is a *tympanon* on the ground, which is indicated by a dotted line, and a plant. Above are a wreath and a rosette.

F 275. CRATER. Ht. 16 in. Diam. 15 $\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. *Archaeologia*, li. p. 391. Designs red on black ground, with white and yellow accessories. Above the designs, laurel-wreath; below, (a) palmettes, (b) maeander and crosses.

(a) **Dionysiac scene**: In the centre is a couch covered with a panther's skin, on which is seated the youthful **Dionysos** to l., with long curls, large *taenia* tied round his head and myrtle-wreath, bordered himation over lower limbs, *thyrsos* with *taenia* fastened round it in l. hand, which rests on cushions; in r. he holds out a small white *kylix* by one finger inserted in the handle, as if about to throw the *cottabos*. By the side of the couch is a square table, on which are a *situla* and two fruit, and in front of the table a basket with fruit, and a white *cottabos*-stand, as on F 273. At the end of the couch stands a **Maenad** to r., with long curls, radiated *ampyx*, earrings, bracelets, long chiton and *apoptygma*, and

himation over lower limbs and l. arm, holding the top part of the stand with both hands. Behind her is a **Satyr** to r., with ivy-wreath, holding out an *askos* of skin in both hands, from which he pours water into a *crater* (shape as the vase itself) with a white *taenia* round the handles. The *crater* has black figures on a red ground, with a chevron moulding round the top; on the body, an athlete moving to l. looking back, holding up a *diskos* in l. hand; on the r. is another athlete jumping, with r. leg raised and arms extended. Below the Satyr is a ground-line indicated by white dots. Behind Dionysos is a **Maenad** to l., with hair in a loose knot, earrings, necklace, bracelets, long girt chiton with a stripe down the side, and *apoptygma*; her r. hand is extended, and in l. she holds up a *tympanon*. On the ground is a plant, and above a *phiale*, window, and *taenia*; above Dionysos, a female head to l., perhaps an *oscillum* (cf. F 179), with long curls and embroidered white fillet, originally painted white.

(b) In the centre is a female figure to r., with hair in a bunch at the back, long girt chiton and himation round body and over l. arm; she holds up in r. hand a wreath, and in l. a large *pyxis* with maeander pattern, to an *ephebos* facing her, staff in hand, leaning against a *stelè* on which is his himation. On the l. is an *ephebos* to r., with himation over l. shoulder, and staff in r. hand; above him a window, and further to r. an embroidered *taenia* suspended.

F 276. CRATER, with voluted handles. Ht. 2 ft. 6½ in. From Ruvo. Temple Coll., 1856. Designs red, white, and yellow, on black ground. Shape as Vol. III. Fig. 11. Round the lip on either side, egg-moulding; underneath, wave-pattern. On the neck: (a) above the design, astragalus-pattern and ivy-wreath; (b) above, ivy-wreath; below, pattern of palmettes. Under the handles, patterns of palmettes; above the designs on the body, egg- and tongue-patterns; below the designs, pattern of maeander and crosses all round. The handles have white ivy-wreaths painted on the front side; they end on either side in swans' necks and heads forming loops; the swans' necks on the front side are painted white with yellow markings; the one on the l. is broken away.

On the neck: Two Gryphons attacking a deer to r. They are white with yellow markings; the one on the l. has red wings with yellow markings; one seizes the deer's hind-quarters, the other its l. shoulder. The deer is dappled black and yellow, and has yellow horns. On the r. is a plant, and above it a flower.

(a) **Offerings at a heroön:** The *heroön* is distyle Ionic, and is painted white, with cornice of egg-moulding, and three *anthemia* on the top. In it is represented a youth on horseback as if moving to r.; he is nude, with yellow hair and flesh painted white (yellow markings), and holds bridle in l. hand and a two-thonged whip in r. Facing him is an *ephebos*, with curly yellow hair, flesh painted white (yellow markings), white chlamys over arms, staff in l. hand, r. extended to the youth. Below the horse is a myrtle-bough; above hangs a white peaked cap. On the base of the *heroön* is a band of metopes and triglyphs; in each of the former is the figure of an athlete painted white. The first stands to r., with spear in r. hand and *diskos* in l.; the second to r. looking back, with *diskos* in r. hand; the third to l., with *diskos* in r. hand; the fourth

to l., his attitude suggesting that he has just thrown the *diskos*; the fifth runs to r., with spear (?) in l. hand; the sixth moves to l., with spear in l. hand. On the l. of the *heroön* are two female figures confronted, the one on the l. on higher ground than the other; the former has her hair tied in a knot with a *taenia* under an open cap radiated in front, and wears earrings, necklace, bracelets, long girt chiton, and sandals. Her l. foot is raised on a rock, and her l. hand placed on her knee; in r. hand she holds out a wreath to the other, who wears earrings, necklace, bracelets, long chiton with *apoptygma*, himation as a veil over her head, and sandals; her r. hand is raised. Below the first is a *cista* ornamented with chevron patterns. Above them is a youth seated to r., with radiated fillet, the ends floating behind, drapery over r. arm and knees, wand in r. hand, and a dish held out in l. containing fruit and a plant. On the r. below is a youth turning to r. (fillet as the last, chlamys over arms, legs crossed), leaning on a staff and holding out in l. hand a dish containing fruit, from which hangs a wreath, to a female figure facing him on a higher level. She has her hair tied in a knot with a *taenia*, and wears open cap, earrings, necklace, bracelets, long girt chiton, and sandals; in r. hand she holds out a *cista* containing fruit, ornamented with chevron patterns; on the ground below is a large *phiale*. Above them is a youth seated on a rock to l. (as the one opposite), with l. hand resting on the rock; in r. hand he holds out a *phiale* containing fruit; behind him hangs a *taenia*. The ground-lines are indicated in white.

(b) **Dionysiac thiasos**: Composition in two rows; on the lower one in the centre is **Dionysos** moving rapidly to l., looking back, beardless, with wreath, drapery over l. arm, *thyrsos* in r. hand, in l. a *phiale* containing a plant. On the l. is a youthful **Satyr** moving to l., looking back, with wreath, white *cantharos* in r. hand and *situla* in l.; beyond him is a plant. They are followed by a **Maenad** with hair gathered under a radiated open cap, earrings, necklace, bracelets, long girt chiton, and sandals, holding out a wreath in r. hand; in her l. is a *thyrsos* from which hangs a *taenia*; before her are a *phiale* and a plant. Above are two similar **Maenads** running to l., looking back; the first has a *thyrsos* in r. hand tied with a *taenia*, and holds out a wreath in l. hand; the other has a *pyxis* in r. hand containing a plant, and a *situla* in l. They are followed by a youthful **Satyr** with wreath, carrying a blazing torch in l. hand, and in r. a *phiale* containing a plant. In the field are four flowers and a *taenia*.

F 277.

CRATER, with voluted handles. Ht. 2 ft. 9½ in. 1885. Purchased by Earl Somers at Naples. *Philologus*, Suppl.-Bd. iv. (1884), p. 643, No. 2. Repaired and restored; much injured on rev. Designs red on black ground, with accessories of white and yellow. On the lip, (a) above, egg-moulding; below, laurel-wreath with a rosette in the middle: (b) above, egg-moulding; below, rosettes. On the neck, (a) above the design, ivy-wreath: (b) palmettes and rosettes. Above each design, tongue- and egg-patterns; below the designs, meander and crosses; below the handles, palmettes. On the handles in front are ivy-wreaths.

On the neck, a head of **Aura** to the front, with curls and *stephanè* ornamented with chevron pattern, resting on the calyx of a flower from which

luxuriant tendrils and blossoms branch out on either side ; above it is incised :
ΑΥΔΑ, Αὔρα.

[For Aura, see Roscher, *sub v.*, and *J. H. S.* xiii. p. 131.]

(a) **Pluto carrying off Persephonè**: Pluto drives a chariot (turned partly to r.) at full speed ; he is bearded, with wreath, drapery over l. arm, sceptre in l. hand, with Ionic cap on which is a white eagle to r. with wings spread. He turns to look at **Persephonè**, who is at his r. side, holding the frame of the chariot with l. hand ; her hair is gathered in a knot behind, and she wears a radiated *ampyx*, earrings, necklace, bracelets, long girt chiton, and embroidered himation drawn over her head as a veil with r. hand. The horses have ornamented collars. On the l. by the side of Persephonè runs **Hermes** to r. on slightly higher ground ; he is beardless, with curly hair, *petasos*, bordered chlamys fastened with a *fibula* in front, winged *endromides* laced up in front, *caduceus* in r. hand, l. extended. On the r. in advance of the chariot is **Hecatè**, looking back and holding out in r. hand a torch with four arms at the top, each having a flame (cf. F 278 and F 332) ; her hair is gathered in a bunch behind, and she wears radiated *sphendonè* ornamented with macander, necklace, bracelets, short embroidered chiton with girdle and cross-belt on which are white studs ; behind her head is a radiated circle, partly restored. Below these figures the ground-lines are indicated by white dots. Below Hecatè is a small *heroön in antis* on two steps, with *anthemion* on the pediment, in which is visible an archaic statue of a goddess to the front, with *polos*, painted white. On the l. of it is a hind springing to r. ; also three plants and a shrub ; ground-line of white dots. In the field above are two eight-point stars, a rosette, and two *phiale* (?).

[Cf. Millingen, *Anc. Uned. Mon.* pl. 16 ; and Foerster, *Raub d. Persephone*, p. 233 ff.]

(b) **Centauiromachia**: On the l. is a Lapith fallen back on one knee, looking up to r. at a Centaur rearing to l., who holds aloft in both hands a rock which he is about to hurl upon him. The Lapith has curly hair, bordered chlamys, sheath at side, sword drawn in r. hand, and in l. holds up his shield to protect himself ; beneath him is his crested helmet and a spear. The Centaur has a panther's skin floating behind ; a broken spear sticks in his l. side. In the centre is a Lapith to the front (bordered chlamys fastened with a *fibula* in front), about to slay with club brandished in r. hand a Centaur who has fallen on his hind-legs to r. and turns back with arms extended in supplication ; he wears a skin tied in front. On the r. is a Centaur on a higher level to r., with skin tied in front and floating behind, charging on a Lapith, on whom he is about to hurl part of a tree held in both hands over his head. The Lapith moves to r., looking up to l., with r. foot raised on a rock ; he has curly hair, a crested helmet, shield, and spear pointed at each end, with which he has pierced the Centaur's r. arm ; below him is a peaked cap. All the Lapiths are beardless. Ground-lines of white dots, with stones ; above, three *phiale*.

F 278. CRATER, with medallion handles. Ht. 3 ft. 11½ in. From Apulia. 1870. Formerly in the possession of Prince Napoleon Bonaparte. *Bull. Arch. Nap.* vi. 1858, pls. 8-10, p. 145

(Minervini); Heydemann, *Illupersis*, pl. ii. 2a, 2b, 2c, p. 36; Gerhard, *Arch. Zeit.* 1859, p. 109*. Restored in parts. Designs red on black ground, with accessories of white, yellow, and purple. Shape as Fig. 2. Round the lip, egg-moulding; underneath, a palmette-pattern, black on red, and red and white on black. On the neck, above each design, macanders in perspective, edged white, with palmettes on stalks in the squares. On the shoulder, each side, palmettes and lotos-flowers alternating, with egg-moulding below; below the handles, large patterns of palmettes touched up with spots of white and vermillion. On the body, each side, are two rows of designs divided by a band of crossed spiral patterns alternating with dotted rings, on the reverse between bands of egg-moulding. Below the designs, macander as on the neck; the stem of the vase is fluted. The handles terminate below in swans' heads, and above in Gorgoneia, painted white, the hair deep yellow, the features black.

On each handle, below the Gorgoneion, is a winged female figure turned towards the vase, looking up and holding in both hands a plant with tendrils and flowers; they wear long chitons with *apoptygma* and shoes, and are painted white.

On the neck: (a) Female head half to l., painted white with yellow markings; hair curly in front, cap over the back of the head, and necklace; it rests on the calyx of a flower which branches out on either side in luxuriant tendrils, blossoms, and fruit. On either side of the head is seated an *Eros* turned towards it, with hair knotted up at the back under an open cap, armlets, and shoes; the one on the r. wears anklets and holds a *taenia* in each hand and *phiale* in r.; the other holds out a wreath in r. hand, and has a *phiale* and *taenia* in l. hand. Both are painted white with yellow markings; above are two rosettes.

(b) **Amazonomachia**: On the l. is a Greek warrior, beardless, with white crested helmet, bordered chlamys fastened with *fibula* in front, shield painted purple inside, sword at side, and spear in r. hand, advancing to slay an Amazon on a lower level, who has fallen forward on her knees, and looks up at him with r. hand extended in supplication. She has a Phrygian cap, chlamys fastened with a *fibula* in front, long chiton, and jerkin and *anaxyrides* in one piece, purple with white spots (cf. *J. H. S.* xi. p. 229), radiated girdle and cross-belt; in l. hand she holds a stone. On a higher level behind her is an Amazon rushing to r.; she wears white Phrygian cap, bordered chlamys fastened with *fibula* in front, short chiton, under-garment as last, with bands of chevrons on the *anaxyrides*, radiated girdle and cross-belt with white studs, and sandals; *pelta* on l. arm painted purple inside, axe in r. hand. She is about to slay a Greek warrior fallen to r., who looks up at her and endeavours to defend himself with shield and spear; he wears a crested helmet and bordered chlamys. Above him is an Amazon galloping to r. on a white horse (as the last, but no chlamys), with spear in r. hand, which she is about to hurl at a Greek warrior confronting her; below her is a *pelta*. The Greek warrior is beardless, with yellow crested helmet, bordered chlamys, sword in sheath at side, club in r. hand, and shield painted yellow. On the r. a Greek to r., beardless, with white high-crested helmet, chlamys fastened with *fibula*, shield on l. arm painted purple inside, and sword slung at

side, charges with spear at an Amazon on a white horse (with top-knot) ; she thrusts at him with spear. She wears a Phrygian cap, short chiton with radiated girdle, under-garment as before, with diaper-pattern on the legs, and sandals, and carries a white *pelta*. Below her lies an Amazon to l., nearly prostrate, grasping with both hands at an uncertain object, perhaps part of a spear ; she wears Phrygian cap, chlamys, chiton to knees, under-garment as before with white spots, and belt. Above are rosettes and ivy-leaves, and in the middle a white bird to l. holding a *taenia* in its claws ; ground-lines indicated by white dots.

On the body : (a) **Iliupersis** : 1. On the upper row the group on the l. represents **Ajax seizing Cassandra** (cf. F 160) : On the l. **Ajax** advances, with drawn sword in r. hand ; he is beardless, with high-crested white helmet, chlamys fastened with a *fibula* in front, and sheath slung round him by a dotted belt. With l. hand he seizes the hair of **Cassandra**, who is fallen to r. at the foot of the statue of **Athenè** ; in front of him hangs a *phiale*. Cassandra has dishevelled hair, and wears armlets, long chiton and himation, and shoes ; she stretches out her hands on either side of the statue which stands to the front on a high base. The goddess has long hair, and is armed with shield and spear ; she wears a Phrygian cap, and long girt chiton with *apoptygma* reaching nearly to the knees ; all painted white with purple markings. On the r. of the statue is a Trojan woman (?), armed with white *pelta* and two spears in l. hand ; she wears a white Phrygian cap, bracelets, chlamys fastened with *fibula* in front, chiton reaching to knees, radiated girdle and cross-belt on which are white spots, and jerkin and *anaxyrides* in one piece, purple with white spots. She moves to r., looking back, with r. hand raised as if beckoning.

On the r. : **The meeting of Menelaos and Helen** : **Menelaos** advances to r., bearded, with white crested helmet, chlamys fastened with *fibula* in front, sheath slung at side with embroidered belt, shield painted purple inside, drawn sword in r. hand ; between his legs is a small shield with border of dots. He makes as though to slay **Helen**, who retreats to r., looking back ; she has long curls, beaded fillet, double necklace, bracelets, long chiton, girdle with white studs, himation, and white sandals ; her r. hand is extended to Menelaos, and with l. she takes hold of a statue of **Aphroditè** to which she has fled for refuge. The statue stands on a base as that of **Athenè** (*supra*), and is painted white with yellow markings ; the goddess stands to r. with face to front, long chiton and himation, in l. hand a *phiale*. In the background are two tree-stumps. On the extreme r. is a Trojan woman (?) moving to l., with face to front ; she has a white Phrygian cap, armlets, bordered chlamys fastened with *fibula*, chiton reaching to knees, under-garment as before (sleeves purple with white dots, legs white with diaper-pattern in yellow), white sandals, white *pelta* with Gorgoneion and patterns outlined in yellow, two spears in l. hand, r. hand raised. Behind her is a *phiale* ; above, a purple *taenia*, two rosettes, and another *phiale* ; below, a small shield with border of dots. The figures in both groups have been much restored.

2. On the l. is **Hecuba** crouching on one knee, half-turned to r., with curls,

double necklace, bracelets, long girt chiton, himation over her arms, and shoes, l. arm raised as if to ward off a blow. She is attacked by a Greek warrior to l., beardless, with curly hair, white helmet with large crest, bordered chlamys with *fibula*, white shield, and sword brandished in r. hand. On the other side is a Trojan woman (?) to r. defending her, with curly hair, white Phrygian cap, bordered chlamys with *fibula*, chiton reaching to knees, radiated girdle and cross-belt, under-garment as the last figure above; in l. hand she holds out a *pelta* painted purple inside, in r. an axe. The first two figures have been much restored.

On the r. : **The death of Priam** : In the centre is a statue of **Zeus Herkeios**, painted white with yellow markings, standing to l. on a double base, the lower one red with yellow spots, on a purple plinth; Zeus is bearded, with himation over r. shoulder and sceptre in r. hand. On the l. side of it is **Priam**, kneeling on l. knee with face to front; he is bearded, and wears a lofty purple Phrygian cap with white engrailed edge and four hanging flaps, long chiton and himation, radiated girdle and cross-belt with dots, and white sandals; his l. hand is raised, with r. he endeavours to thrust away the hand of **Neoptolemos**, who plunges his sword into his r. side. Neoptolemos is beardless, and has a white helmet with plume, bordered chlamys with *fibula*, sheath at side, and purple cross-belt; his figure has been almost entirely restored. On the extreme r. is a Trojan woman advancing, with yellow Phrygian cap, bordered chlamys with *fibula*, chiton reaching to knees, under-garment as before with purple sleeves, cross-belt and radiated girdle, sandals, *pelta* with Gorgoneion and patterns (as the one above); in l. hand two spears, r. raised as if beckoning. On the ground are several plants; above, rosettes and flowers; on the r. a *phiale*. The ground-lines in all these scenes are indicated by white dots.

(b) 1. On the upper row, a **group of deities**, probably as spectators of the scene below, as on F 271. On the l. is **Athenè** seated to front, with long hair, aegis, long chiton and himation, armlets, and white shoes, sceptre ornamented with dots in r. hand, white shield at l. side; in l. hand she holds out a white helmet with large crest to **Apollo**, who is seated to r., slightly turning to l. He is beardless, with long flowing curls, and himation over lower limbs; with l. hand he plays on a lyre fastened by a band round his l. wrist; below him is a *cista* ornamented with chevron and maeander patterns. Both figures are almost entirely repainted. Next is **Artemis** seated nearly to front, turning to l.; she has a yellow Phrygian cap, chiton reaching to knees with engrailed stripes down the sleeves, cross-belt and girdle with white dots, *endromides* laced up, with skin tops turned over, quiver at back, spear in r. hand. At her feet is a hound to r. painted white, to which she holds out l. hand; the hound fawns upon **Ganymede**, who leans to l. against a tree-stump; he is beardless, with white *petasos* slung round neck, chlamys behind him and between his knees, r. hand extended, in l. a *pedum*. Next is **Zeus** seated on a wide throne to front, looking up to l.; he is bearded, with himation over lower limbs and sandals, in l. hand a sceptre ending in a star of four points; the back of the throne is painted

purple, with zigzag-border in white, as also on the front. Next is **Hera**, standing to r. with face to front, *stephanè*, necklace, bracelets, long chiton, himation drawn over the back of her head as a veil, sandals, sceptre in r. hand ending in a lotos-flower. On the extreme r. is **Hermes**, as if about to depart, beardless, with white *petasos*, chlamys with *fibula*, *endromides* as Artemis, *caduceus* in r. hand. On the ground are several plants; above, four *phialae* and a white *taenia*.

2. **Sacrifice by two heroes**, probably Oinomaos and Pelops (cf. F 331): In the centre is a statue of **Zeus** (?) to front, bearded, with long chiton and himation, hands upraised, in l. a sceptre; it stands on a square column with moulded top and high base, and is painted white with yellow markings. On the l. stands **Pelops** to the front, beardless, wearing a white helmet, chlamys fastened with *fibula*, and *endromides* (as above); in his r. hand is a *prochoös*, in l. he holds out a *phialè*. On the r. is **Oinomaos** to the front, bearded, with white helmet, cuirass with scoloped border, chiton reaching nearly to the knees, chlamys, *endromides* as the other, and spear in l. hand; in r. he holds out a *phialè*. These two figures are turned slightly towards one another; they are very similar to the Oinomaos and Pelops of F 331. On the l. is a female deity (perhaps **Aphroditè**), standing slightly to l. with face to front and l. leg crossed in front of r.; she wears a *stephanè*, double necklace, bracelets, long chiton, himation drawn over head as veil, and sandals; in r. hand she holds out a torch with four arms (cf. F 277 and F 332), such as is frequently borne by Chthonian and other deities on vases of this period. On the extreme l. is **Heracles**, as founder of the Olympian games, seated to r., looking back; he is nude, with sword slung round him by an embroidered belt, club in l. hand, and white lion's skin under him; behind him a tree-stump on which is perched a pigeon to r. with wings spread. On the r. is a youthful hero, perhaps **Myrtilos**, seated to r., looking back; he has a white *petasos* slung at back, chlamys behind him, sword and bow (?) slung at side, and spear in r. hand, in l. a white cuirass with purple lining. On the extreme r. of the scene is a tree-stump, beyond which is a pigeon to l. with wings addorsed, holding a *taenia* in its claws. Above are three *phialae*; on the ground, plants; the ground-lines are indicated throughout by white dots.

F 279.

CRATER, with medallion handles. Ht. 3 ft. 6 in. From Ruvo. Temple Coll., 1856. *Arch. Zeit.* 1883, pl. 6, p. 43 ff.; *ibid.* 1848, p. 245; Harrison and Verrall, p. clii.; *Magazine of Art*, v. p. 372; Vogel, *Scenen Eurip. Tragöd.* p. 65; Körte, *Personifik. psychol. Affekte*, p. 36; Overbeck, *Kunstmyth. (Apollo)*, p. 327; Rosenberg, *Die Erinyen*, p. 71; Roscher, i. p. 2684; Bloch, *die zuschauenden Götter*, p. 32. Cf. Stephani, *Compte-Rendu*, 1862, p. 144. Designs red, white, yellow, and purple, on black ground. On the lip, egg-moulding; underneath, wave-pattern. On the neck, above the designs, (a) dentils in perspective, edged with white; (b) laurel-wreath. Below the handles, palmettes; below the designs, all round, maeander; above each, tongue-pattern and egg-moulding. The handles terminate below in swans' heads, and above in Gorgoneia; those in front, white with yellow hair; those at the back, black throughout. The vase rests on a bronze stand, with three legs in the form of claws, with tigers' heads above, and festoons with *oscilla* between.

On the neck : (a) Female head to the front inclined to r., with a Phrygian cap tied under the chin, and long curls, the face white with features in yellow, and the cap red. It rests on a large purple flower which spreads out into tendrils and blossoms on either side. (b) Female head to l. with hair in a bunch behind, radiated and striped open cap, earrings, and necklace, resting on the calyx of a flower ; on either side, palmettes.

(a) **Death of Hippolytos** : On the lower level is **Hippolytos** driving in a quadriga at full speed to r., with two white and two yellow horses, all having top-knots ; the quadriga and harness are painted purple, the wheels and axle white. Hippolytos is beardless, and holds the goad in r. hand and reins in l. ; his hair floats behind, and he wears a cross-belt with white studs and embroidered white girdle, which holds up a himation round his lower limbs. Below the horses are visible the head and upper part of the body of a bull to l., painted white with yellow markings. Behind Hippolytos is a *paidagogos* moving to r. ; he is bald, with white hair and beard, and wears short bordered chiton with stripes down the sides, yellow chlamys with broad purple border, fastened by a *fibula* on the r. shoulder, white sleeved under-garment, and laced-up *endromides* with tops turned over (as in F 271 and F 278) ; in r. hand a white stick, l. extended as if in supplication ; behind him is the stump of a tree. At the horses' heads is **Lyssa** to l. (cf. F 271), with floating hair, in which are twined snakes ; she wears a fillet, earrings, necklace, sleeved chiton reaching to the knees with engrailed border round the breast, embroidered cross-belt, skin of some animal over r. arm, and *endromides* (as the last figure). In her l. hand she brandishes a blazing torch, and with r. she seizes the mane of the first horse ; round each arm a snake is twisted. On the ground are flowers and stones.

Above are deities as spectators of the scene ; on the l. is **Pan** to r., beardless, with short horns, beaded fillet, chlamys under l. arm and between legs, l. hand resting on a rock, in r. he holds out a *syrinx*. Facing him is seated **Apollo**, beardless, with laurel-wreath, bordered drapery under him, laurel-branch in l. hand, bow in r. ; below him, a purple quiver with white ends and thong by which to hang it. Next is **Athenè** to the front, looking to r., with l. leg crossed in front of r. ; her hair is gathered in a mass behind under an embroidered cap, and she wears earrings, double necklace, bracelets, long chiton and *apoptygma* fastened on the shoulders, and white shoes. Her l. arm rests on her shield (yellow with black rim) and holds a spear ; in r. hand she holds up her high-crested helmet. Next is **Aphroditè** seated to r., looking round at Athenè ; she has hair as Athenè, earrings, double necklace, bracelets, long chiton, himation which she draws forward with r. hand, and white embroidered shoes ; below her is a mirror. At her l. side is a small figure of **Eros**, whom she embraces with l. arm ; he has hair as the last two, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, wings spread, with white markings. In l. hand he holds out a *phiale* from which hangs a *taenia* with the magic wheel attached (see F 223 and cf. F 331 and *Él. Cér.* ii. p. 72). Before Aphroditè sits **Poseidon** to l., bearded, with curly hair, radiated fillet,

bordered himation under him, trident in l. hand (shaft ornamented with dots), r. hand extended to Eros; below him is a large flower (of convolvulus type). Above the scene are four stars of eight points, and a *bucranion*; ground-lines indicated by white dots.

[This subject may have been suggested by the picture by Antiphilos (Pliny, *N. H.* xxxv. 114); cf. also Philostratus, *Imag.* ii. 4, and Eur. *Hipp.* 1198 ff.]

(b) **Offerings at heroön:** An Ionic distyle *heroön* painted white, the interior left red; the pediment has a white disk painted in the *tympanon*, and *anthemia*; on the base is a spiral pattern in white on red. In it is a statue of a youth seated to l. wearing a wreath, with drapery under him, and two spears in l. hand; in r. he holds up a white *pilos*; below him is a *phialè*, and behind, an embroidered *taenia*. Below, on the l., a female figure rushes up, holding a wreath in r. hand and in l. a *pyxis* (two rows of chevrons) and embroidered *taenia*; she has short curly hair, and wears a beaded fillet, earrings, necklace, bracelets, long girt chiton with a stripe down the side, and shoes ornamented with studs. Above her is a youth seated on drapery to l., looking back, with embroidered fillet ornamented with trefoils, embroidered *taenia* in l. hand, in r. a flat basket (ornamented with chevrons) containing offerings; in the field are two rosettes and a *phialè*. On the r. below a youth rushes up, with fillet as last, chlamys on l. arm, and laurel-branch in l. hand, holding out a wreath in r. hand; in front of him is an embroidered *taenia*, and below him a flower. Above is a female figure seated to l., with hair gathered in a mass under an embroidered cap, earrings, double necklace, bracelets, long girt chiton fastened on the shoulders, himation over lower limbs, and white shoes; in r. hand she holds out a yellow *taenia* and a box with open lid, in l. a wreath; above her is a rosette, and behind, an embroidered *taenia*.

F 280. CRATER, with medallion handles. Old No. 1424. Ht. 21½ in. From the Basilicata. Durand Coll., 624. Restored, especially on rev. Designs red, white, yellow, and purple, on black ground. Round the lip, (a) egg-moulding; (b) wave-pattern; underneath on each side, wave-pattern. On the neck, (a) above the design, maeander in red edged with white, to give the effect of perspective; (b) laurel-wreath and pattern of palmettes. Above the designs on the body, (a) tongue-pattern and egg-moulding; (b) tongue-pattern; below, maeander all round; underneath the handles, palmettes. The handles terminate above in Gorgoneia (on obv. white with yellow hair, on rev. red with black hair), and below in two loops forming swans' heads.

On the neck on obv.: **Eros** seated on the calyx of a flower to l., with long hair escaping from under a white cap, bracelets, in r. hand an ivy-wreath, in l. a ball (white with yellow markings); his r. hand supports a large *cista* surmounted by a row of balls or fruit (white with yellow markings); his flesh is painted white. On either side of him is a luxuriant plant.

(a) **Offerings at heroön:** In a distyle Ionic *heroön*, painted white and yellow, is a nude youth seated to l. on a purple chlamys with yellow stripes; his flesh is painted white, his hair yellow; in l. hand he holds two spears, with r. he holds his cuirass on his knees, which is painted yellowish white with

purple lining. By his side is his shield (yellowish white with a black ring), and in front of him hangs a white *pilos* with yellow ring, behind him a white *taenia*; below is a ground-line of dots. On the l. of the *heroön* is a female figure to r. with hair tied in a bunch behind, beaded fillet, earrings, necklace, bracelets, long girt chiton with *apoptygma*, himation held up in l. hand, and white sandals, in r. hand a bunch of grapes, in l. she holds up a flower; at her l. side is a *taenia*. On the r. is a youth to l. with radiated fillet, chlamys on l. arm, and *endromides*, holding in r. hand a white strigil, in l. a yellow *aryballos* by a thong; his l. arm rests on a *stelè* (white, with maeander round the top).

(b) Offerings at *stelè*: In the centre is a *stelè* with white bands and a row of white dots round the top, and lower down a black and a white *taenia* hung round it; on the top is fruit (?), and on either side of it hangs a *taenia*. On the l. is a female figure with long hair tied behind, beaded fillet, long girt chiton fastened on the shoulders with stripe down the front, himation over l. arm held up in r. hand, earrings, bracelets, and sandals, in l. hand a mirror; all repainted except head, l. arm, and part of her drapery. On the r. is a female figure approaching the *stelè*, with hair tied behind, beaded fillet, open cap, earrings, necklace, bracelets, long girt chiton with stripe down the front, and white sandals, in l. hand a palm-branch, in r. she holds out a mirror; behind her is a *taenia*. The ground-lines are indicated by white dots throughout.

F 281. CRATER, with medallion handles. Ht. 2 ft. 1½ in. From the Basilicata. Blacas Coll., 1867. Designs red, white, and yellow, on black ground. Round the lip, on either side, egg-moulding; underneath, (a) ivy-wreath, (b) laurel-wreath. On the neck, (a) above the design, seven rosettes; (b) wave-pattern and palmettes. Above each design, tongue- and egg-patterns; below, all round, maeander. Underneath the handles, patterns of palmettes and rosettes. The handles terminate above in Gorgoneia (faces painted white, hair and pupils of eyes black), and below in swans' heads, as before.

On the neck (obv.): Female head to l., with necklace, rising out of the calyx of a large flower, with tendrils on either side; the face is painted white, the hair yellow, and the flower is painted white.

(a) Offerings at *heroön*: The *heroön* is distyle Ionic, painted white with yellow markings, the inside red, with chevron pattern on the cornice, and white *anthemia*; on the base a lozenge pattern, black on red. Inside it is represented a bearded male figure looking to l., in long chiton and himation, with staff at r. side, holding out a *cantharos* in r. hand (cf. Roscher, i. p. 2586); on the r. is a plant, and above hang an ivy-leaf and *pilos*. The figure is painted almost entirely in white, with yellow markings. On the l. of the *heroön* is a youth to r. with wreath and chlamys over l. arm caught up in r. hand, holding up a branch in l. hand. Above him is a female figure seated on drapery to r., with hair in masses over the forehead and at the back, radiated open cap, earrings, necklace, bracelets, long girt chiton fastened on the shoulders, and sandals; in r. hand she holds up a large *phiale*, in l. a mirror. On the r., below, is a female figure to r., as the other, holding a mirror in r. hand and a bunch of grapes in l.

Above is a nude youth seated on drapery to l., wearing a wreath, holding a *phiale* and *taenia* in r. hand and a palm-branch in l. In the field, four flowers.

(b) **Offerings at stelè:** In the centre is an altar with bands of chevron pattern in yellow, on which is a tall palmette. On the l., below, is a youth with fillet, drapery on l. arm, and sandals, in r. hand a mirror, in l. a large branch with fruit; behind him, a *phiale*. Above him is a female figure seated to r. on raised ground, with hair in a bunch, open embroidered cap, necklace, bracelets, long girt chiton fastened on the shoulders, and sandals; in r. hand a wreath on which are four large flowers, in l. a large branch with fruit. On the r., below, is a female figure to l. as the last (with earrings), holding a wreath in r. hand and bunch of grapes in l.; before her is a plant. Above is a nude youth seated on drapery to l., with fillet, holding out a flat basket in r. hand and a large branch with fruit in l.; above him, a wreath. The ground-lines throughout are indicated by white dots.

F 282.

CRATER, with medallion handles. Old No. 1423. Ht. 2 ft. 1 $\frac{3}{8}$ in. Hamilton Coll. Moses, *Antique Vases*, pl. 25. Modern foot. Designs red on black ground, with white, yellow, and purple accessories, sparingly used and much worn away on obv. Round the lip, each side, egg-moulding; underneath, wave-pattern. On the neck, (a) above the design, laurel-wreath with berries; (b) laurel-wreath and palmettes. Above the designs, egg- and tongue-patterns; below, all round, maeander and crosses; below the handles, palmettes. The handles terminate above in masks of Io, with dishevelled black hair and cows' horns, faces white on obv., red on rev.; below, swans' heads, as before.

On the neck (a): Female head to r., rising from the calyx of a flower, with curly hair gathered in a bunch at the back, radiated open cap, earrings, and necklace; on either side are luxuriant spiral tendrils and flowers.

(a) **Offerings at heroön:** A distyle Ionic *heroön*, with dentils under the cornice, *anthemia*, pattern of volutes along the base in white on red, columns, mouldings, and ornaments white. In it is a youth represented as if moving to l., with *pilos*, purple chlamys fastened with a *fibula* in front, two spears over r. shoulder, and white shield; his flesh has been painted white. On the l. of the *heroön*, below, is a female figure seated on a rock to l., looking back and holding a *taenia* in both hands; her hair is gathered in a bunch at the back, and she wears a radiated open cap, earrings, necklace, bracelets, long girt chiton, himation over knees, and sandals. On a higher level is a youth to r., leaning forward on a knotted staff, with wreath, and drapery on l. arm, holding out an ivy-branch in r. hand; above the female figure is a *taenia*. On the r., below, is a youth leaning forward to r., with r. foot raised on a rock; he has a wreath and drapery gathered over r. knee, and in l. hand a knotted staff; in r. he holds out a flower resembling the convolvulus; behind him is a plant. Above is a female figure seated to r., looking back, holding in r. hand an ivy-branch, and in l. a box with open lid; in front of her is a *taenia*. She wears a radiated embroidered cap, earrings, double necklace, bracelets, long girt chiton, himation and sandals. In the field, four flowers; the ground rises on either side of the *heroön*, the lines being indicated by white dots.

(b) **Offerings at stelè** : In the centre is a tall *stelè* with pediment on which are three white *anthemia* ; round the top is a band of chevron pattern, and on the base a laurel-wreath, both in white ; a black and a white *taenia* are tied round it. On the l. is a female figure with l. foot raised on a rock, about to place a laurel-branch on the *stelè* ; her hair is gathered under a radiated open cap, and she wears earrings, necklace, bracelets, long girt chiton, and sandals ; behind her is an embroidered *taenia*. Above is a youth seated on a rock to l., looking back, with fillet round head and drapery under him, holding a branch with fruit in l. hand, and a *phiale* containing fruit in r. On the r. is a youth about to place a *phiale* containing fruit on the *stelè* ; from it hangs an ivy-wreath ; he wears a fillet, and drapery over l. arm, and in l. hand is a knotted staff. Above is a female figure to l. (as the other, but no earrings), with wreath in l. hand and *pyxis* in r. containing fruit. In the field, three rosettes ; ground-lines indicated by white dots.

F 283. CRATER, with medallion handles. Old No. 1422. Ht. 2 ft. 3 in. Blayds Coll. Designs red, white and yellow, on black ground. Holes are pierced in the tops of the handles. Round the lip, each side, egg-moulding ; underneath, wave-pattern. On the neck, (a) above, ivy-wreath ; below, two lions confronted, each with one paw raised ; (b) ivy-wreath and palmettes. Above the design in front, tongue- and egg-patterns ; below, all round, maeander and crosses ; below the handles, palmettes. The handles terminate below in swans' heads, as before.

On the obverse of the medallions are bas-relief groups of a **Satyr** and a **Maenad**, in red and white ; the Satyr wears a panther's skin, and is dancing to l., playing the double flute and looking back at the Maenad, who is seated to l., and has yellow hair in a knot, long white chiton, and red himation round lower limbs, in l. hand a *thyrsos*, with r. she draws forward her drapery ; in the background is a tree.

(a) **Offerings at heroön** : The *heroön* is Ionic distyle, painted white, with *anthemia* on the pediment and two *phiale* above ; on the base, a band of triglyphs, white on black, and white metopes ; beams of interior roof shown in wrong perspective. In it is a figure of a youth (painted white), with face to front, chlamys on l. arm, and staff in r. hand ; he looks down and dips l. hand into a large white laver on a fluted stand (*hypostaton*) ; inside the *heroön* hang three *phiale*. On the l. is a youth leaning forward, with l. foot raised on a rock and drapery over l. arm, about to place a wreath on the base of the *heroön*. Above him are a youth and a female figure seated side by side to l. and conversing, turning to look at each other ; the youth has drapery over his lower limbs, and holds up a *phiale* containing fruit in r. hand. His l. hand is laid in the lap of the female figure, whose r. hand is raised as if speaking ; she is seated on a *cista* ornamented with maeander and lozenge patterns, and has hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton with stripe down the side and *apoptygma* fastened on the shoulders. On the r. is a female figure stooping forward to l., and placing on the *heroön* a large basket ornamented with maeander, wave, and other patterns ; she has long curls, and wears radiated *ampyx*, earrings, necklace, bracelets, long girt

chiton, and sandals. Above her is a youth seated on a stool to r., looking back, with drapery round l. arm and under him, wand in r. hand, and *pilos* held up in l. Below the youths the ground is indicated by lines of dots.

(b) **Offerings at stelè:** The *stelè* is a lofty Doric column on three steps, with a white *taenia* tied round it; on the steps are five *taeniae* and fruit. On the l. is a female figure holding out a wreath to the *stelè* in l. hand; her hair is gathered in a knot, and she wears *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton with stripe down front, and sandals; with r. hand she draws forward her drapery. Above is a youth seated to r., with fillet, and drapery under him, holding out an embroidered *taenia* in both hands. On the r. is a youth seated on raised ground to r., wearing fillet, and bordered himation over lower limbs; in r. hand a wand, in l. he holds out a *phiale* with fruit. Facing him, on a higher level, is a female figure holding up a fan in r. hand and a *pyxis* in l.; her hair is tied in a bunch, and she wears earrings, necklace, bracelets, long girt bordered chiton with stripe down side, and sandals. Below on the r. are several loose stones; ground-lines indicated by white dots.

F 284.

CRATER, with medallion handles. Old No. 1421. Ht. 2 ft. 10 $\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, i. pls. 52-56; Inghirami, *Vasi Fitt.* i. pls. 19-21; Moses, *Antique Vases*, pl. 27. Designs red, white, yellow, and purple, on black ground. Round the lip, each side, egg-moulding; underneath, wave-pattern and astragalus. On the neck, (a) above the design, rosettes, alternately open and closed; (b) laurel-wreath and palmettes. Above each design, tongue- and egg-patterns; below, all round, maeander; below the handles, palmettes. The handles terminate below in swans' heads, and above in Gorgoneia; on obv., white with yellow hair and black *amphykes*; on rev., red with black hair and features.

On the neck (a): Female head to the front, inclined to r., resting on the calyx of a flower which branches out on either side into luxuriant tendrils and blossoms; the head painted white with yellow hair, *sphendonè*, earrings, and necklace.

(a) **Offerings at heroön:** A distyle Ionic *heroön* painted white, the inner part left red, the beams of the roof being shown in imperfect perspective; in the *tympanon* of the pediment is a white disk, with six small ones on either side; above are *anthemia*, and on the base a spiral pattern in white on red ground between two black bands. In it is the statue of a youth looking to l., standing by the side of his horse, which paws the ground (cf. Pausanias, i. 2, 3); the horse has a top-knot and purple bridle; on the wall at the back hangs a cuirass, yellow with purple lining. The youth's flesh is painted white, and hair yellow, and he has a purple chlamys fastened with a *fibula* in front, *petasos* at back of neck, spear in l. hand, and white wreath in r. On the l. of the *heroön* below is a female figure leaning forward with l. foot on a rock, holding out a mirror in r. hand and a wreath in l.; her hair is gathered under an embroidered cap, and she wears earrings, necklace, bracelets, long girt chiton, and white shoes. Above her is a youth seated to l., looking back, with wreath, and drapery round thighs, holding out a *pilos* and embroidered *taenia* in r. hand, in l. a spear; his l. elbow rests on his shield, which is painted yellow, with red rim. On the r. is

a female figure to l., with hair in a bunch behind under an embroidered cap, earrings, necklace, bracelets, long girt chiton, white sandals; in l. hand a white *prochoös*, in r. a *situla*, which she is about to place on the base of the *heroön*. Above her is a youth seated to l., with wreath, and drapery under him, holding in l. hand a lustral branch with fruit, in r. two large *phialae* and an embroidered *taenia*. In the field is an ivy-leaf; ground-lines of white dots throughout.

[A similar scene on a similar crater in the Louvre, signed by Lasimos.]

(*b*) **Offerings at stelè:** The *stelè* is painted white, and stands on a high base on which is a spiral pattern (white on red ground) between black and white bands; along the top are horizontal bands of white with a zigzag pattern in white between, and round the *stelè* are tied a black and a yellow *taenia*. On the l. is a female figure to r., with hair gathered under an open embroidered cap, earrings, necklace, bracelets, long girt chiton, and sandals, holding in r. hand a bunch of grapes, in l. a *tympanon*. Above her sits a youth to l., looking back, with fillet, drapery under him, and wreath in l. hand, holding up in r. hand a *pyxis* (on which is a cross patée) and an ivy-leaf; in the field, a rosette. On the r., below, is a female figure (attired as the last) approaching the *stelè*, with ivy-leaf in l. hand, and in r. a large circular basket, the lid of which has fallen on the step of the *stelè*. Above her is a youth seated to l. (as the other), with *situla* in l. hand, and a *pyxis* held up in r. ornamented with a pattern of diagonals and white dots; in front of him is a *taenia*.

F 285. CRATER, with medallion handles. Old No. 1426. Ht. 20½ in. Injured; one handle and foot broken. Designs red on black ground, with accessories of white and yellow; coarse style. On the neck, (*a*) above, maeander (red and white); (*b*) above, laurel-wreath (black on red); below, palmettes. Below the designs, all round, wave-pattern; below the handles, palmettes. The handles terminate below in swans' necks, as usual (one on the r. broken off), and above in Gorgoneia: on the obverse, white with yellow hair; on the reverse, red with black hair; markings of features, black and yellow.

On the neck (*a*): Winged female head to l., with hair gathered under a radiated cap and tied behind, earrings and necklace; the wings are marked with white; in the field, an ivy-leaf.

(*a*) In a distyle Ionic *heroön* (painted white, the interior red, on the pediment *anthemia*) is represented a youth seated on drapery to l., with yellow hair and flesh painted white, holding out in r. hand a *phialè* containing fruit; in either hand is a wreath. In front of him is a yellow *taenia*; behind him hangs a *pilos*, white with a yellow band.

(*b*) Colossal female head to l., with hair gathered under a radiated embroidered cap and tied behind, earrings and necklace.

F 286. CRATER, with medallion handles. Old No. 1425. Ht. 13½ in. Payne Knight Coll. Designs red and white on black ground; much repainted. Round the lip, above on each side, egg-moulding; underneath, (*a*) wave-pattern, (*b*) laurel-wreath. On the neck, (*b*) pattern of palmettes. Below the designs, wave-pattern all round; below the handles, palmettes. The handles terminate below in swans' heads, and above in Gorgoneia painted white.

On the neck (*a*): Female head looking up to l., with embroidered cap, earrings and necklace, painted white; it rests on the calyx of a flower, which branches out on either side into luxuriant flowers and tendrils.

(*a*) In a distyle Ionic *heroön*, a statue of **Leda** caressing the swan; the *heroön* is painted white, with *anthemeia*, pattern of volutes on the architrave, and chevron pattern on the base (white on a red band); on the *tympanon*, three white disks. Leda is seated to l. on a rock, nude, with radiated and embroidered close cap, earrings, necklace, and bracelets; with r. hand she caresses the swan, which stands on her r. thigh with its beak to her mouth; above her is a *phiale*. On the l. of the *heroön* is a plant; on the r. a white *taenia* and a *phiale*.

(*b*) Sepulchral *stelè* with network pattern on the base, and six white balls or fruit on the top; round it is tied a *taenia*. On the l., a mirror and *phiale*; on the r. an embroidered *taenia* and a *phiale*.

- F 287.** MEDALLION from handle of crater, as F 278-286 (?). Old No. 1894. Diam. $3\frac{1}{8}$ in. Badham Sale, 1858. Design painted in white, yellow, and brown on black ground, within a yellow border.

Head of Medusa slightly turned to l.; hair, eyes, and lips painted brown; eyelashes and other markings yellow; face white; long curly snake-like hair.

- F 288.** MEDALLION from handle of crater, as F 278-286. Diam. $3\frac{1}{8}$ in. Badham Sale, 1858. Design moulded in relief, white and brown. Rather worn.

Head of Medusa in relief, painted black and white on red ground, with curly hair; eyes marked in red.

- F 289.** BELL-CRATER. Old No. 1312. Ht. $12\frac{1}{2}$ in. Diam. $12\frac{3}{8}$ in. Towneley Coll. Heydemann in *Jahrbuch*, i. p. 289. Designs red on black ground; much worn and very rude. Shape as Fig. 1. Above the designs, laurel-wreath; below, maecander; under the handles, palmettes.

(*a*) **Comic actor** moving to l., looking back, with hands extended (in the r. a *taenia*); he wears a close-fitting under-garment, consisting of sleeved jerkin and *anaxyrides* in one, a short loose chiton girt at the waist and padded in front, and a large *phallos*. His mask has a beak-like nose and mouth like a snout, and his hair is combed in front of his ears and brushed up to a point in front; behind him is a *stelè*, above which hangs a *phiale*.

(*b*) Nude female figure seated on a rock to l., looking to r., with hair in a bunch behind, sandals, and circlet on l. thigh, holding out a *phiale* in r. hand. Behind her is an uncertain object.

- F 290.** BELL-CRATER. Ht. $15\frac{1}{8}$ in. Diam. $17\frac{1}{8}$ in. From Nola; found in 1850. Presented by Rev. E. R. Mantell, 1869. Much injured and restored, especially the handles and the obverse. Designs red on black ground, with accessories of white and yellow. Above the designs, a laurel-wreath; below, maecander alternating with patterns of crosses and dots; under the handles, palmettes.

(*a*) **Dionysos** (?) seated on his himation to l.; he is beardless, and wears a

yellow fillet tied behind, with trefoils attached. He holds out a myrtle-wreath and *phiale* with fruit in r. hand, and in l. a tall branch with small white flowers and fruit; behind him hangs a long scarf. Facing him is a female figure, with hair in a bunch under an open embroidered cap, necklace, bracelets, long chiton with *apoptygma*, and himation hanging over l. arm; in l. hand she holds up a *tympanon*, in r. she holds a *thyrsos* with flowers and leaves. Between them is suspended an embroidered scarf; on the ground, various plants.

(b) Two *ephebi* confronted, each wrapped in a himation and carrying a staff; between them a *stylus* and tablets (cf. F 273); behind each, a pair of *halteres* and a palm-branch.

- F 291.** BELL-CRATER. Ht. $14\frac{1}{4}$ in. Diam. $14\frac{1}{2}$ in. From Bari. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Above the designs, laurel-wreath; below, maeander and patterns of crosses; under the handles, palmettes.

(a) **Maenad** dancing to l., looking back, with hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton and *apoptygma*, and shoes; in r. hand a *tympanon*, in l. a *thyrsos*, at the top of which is a pine-cone. Following her is a youthful **Satyr**, wearing a white fillet with trefoils attached, the ends hanging down; he holds a wreath in r. hand and a white *situla* in l. Between them is a myrtle-plant; above, a *tympanon* hanging by a string; behind the Satyr, a *phiale*.

(b) *Ephebos* to r., with himation, sandals, and staff, confronted by another wearing himation and sandals, holding out a wreath; between them is a tendril, and in the field a ring.

- F 292.** BELL-CRATER. Ht. 12 in. Diam. 12 in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground, with white and yellow accessories. Above the designs, laurel-wreath; below, maeander; below the handles, palmettes.

(a) Female figure seated to l. on a rock, with hair in a bunch behind, radiated open cap, earrings, necklace, bracelets, and long girt chiton, in l. hand a wreath; in r. she holds out a *phiale* containing a spray of leaves to **Eros**, who confronts her. His hair is gathered in a bunch behind, and he wears a radiated open cap, earrings, necklace, bracelets, and a string of beads round his body; in r. hand a wreath, in l. he holds up a mirror. In the field, three flowers (two of four petals, one circular), a plant, a wreath, a *taenia*, and a window (?).

(b) Two *ephebi* conversing, each with himation and staff; between them hangs a pair of *halteres*.

- F 293.** BELL-CRATER. Ht. $11\frac{5}{8}$ in. Diam. $12\frac{3}{8}$ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with white and yellow accessories. Above the design, laurel-wreath; below, maeander alternating with crosses; below the handles, palmettes.

(a) **Satyr** to r., with wreath and shoulder-belt, resting l. foot on a mound, holds out a wreath in r. hand and a *situla* in l. to a **Maenad**; she wears a radiated open cap, earrings, necklace, bracelets, and long chiton girt at the waist and

fastened with *fibulae* on the shoulders; she holds a mirror in r. hand and a *thyrsos* in l.; between them, a plant.

(b) Two *ephebi* conversing, in himatia, the one on the r. holding a staff. Between them is suspended a ball.

- F 294.** KELEBÈ. Old No. 1419. Ht. $18\frac{1}{4}$ in. Diam. $11\frac{3}{4}$ in. Bequeathed by Miss Auldjo, 1859. Designs red on black panels, with accessories of white and yellow on both sides. Shape as Vol. III. Fig. 10. On the tops of the handles, palmettes; underneath the lip, wave-pattern; on the neck, each side, a panel with ivy-leaves and berries. On the body, panels, with borders of maeander below, and dots down the sides.

(a) On the l. is a female figure moving to l., looking back; her hair is tied behind by a string and drawn under an open beaded cap, and she wears earrings, necklace, bracelet on r. arm, long girt chiton with a white stripe between two black ones down the front of the breast and side of the skirt, and white shoes. In r. hand she carries a white *situla* with three feet, and in l. hand she holds up a *pyxis* ornamented with a cross patée, and a *tympanon* with a ring of white dots and ribbons; over her l. arm is a white *taenia*, and in r. arm a *thyrsos* ending in a pine-cone. Following her is **Eros** moving to l., with head-dress as the female figure, curls in front of the ear, earrings, necklace, bracelets, beaded shoulder-belt, beads round l. thigh, anklet on l. leg, and white sandals; in r. hand he carries a blazing torch, in l. a pomegranate. Below Eros is a *phiale*, and on either side of the female figure, a myrtle-plant; the ground-lines are indicated by white dots.

(b) Two *ephebi* confronted, staff in hand, with white fillets, himatia over l. shoulders, and sandals; between them is a *stelè* round which are a *taenia* and a double row of beads; on it is fruit, and above, a rosette; above hangs a *pyxis* marked with lines and dots.

- F 295.** KELEBÈ. Ht. $18\frac{3}{8}$ in. Diam. $11\frac{3}{4}$ in. From Anzi, Basilicata. Temple Coll., 1856. Designs red on black panels, with accessories of white and yellow, and borders of maeander and squares below. On the top of the handles, palmettes; round the lip underneath, wave-pattern. On the neck, each side, a panel with ivy-leaves and berries.

(a) On the r. is a youth seated to l., with fillet with trefoils attached, *endromides*, and himation under him; in l. hand is a *thyrsos*, to which is tied a white *taenia*, and in r. he holds out a wreath (from which hangs a white *taenia*) to a **Maenad** facing him; below him is a *situla*. The Maenad has long hair tied behind, with curls in front, and wears a beaded open cap, earrings, necklace, bracelets, long girt chiton, himation over l. arm, and shoes; in her r. hand is a *thyrsos* with white *taenia*, and in l. she holds out a large flat basket containing flowers and sprigs. Between them are an embroidered *taenia* and an ivy-leaf.

(b) Two *ephebi* confronted, each with fillet, bordered himation, sandals, and crooked staff; between them hang a *stylus* and tablets (cf. F 273), on the l. *halteres*, and on the r. a ball.

- F 296.** KELEBÈ. Ht. 16 in. Diam. $13\frac{1}{8}$ in. From Ruvo. Blacas Coll., 1867. Designs red on black panels, with accessories of white and yellow, and borders of maeander below. On the

top of the handles, palmettes; round the lip, above, rays; underneath, ivy-wreath. On the neck, each side, a panel with ivy-leaves and berries.

(a) On the r. is a female figure running away and looking back at a youth following her; she has long hair tied behind, and wears a beaded open cap, earrings, necklace, bracelets, long girt chiton with *apoptygma* fastened on the shoulder, and white shoes. In her l. hand is a *tympanon* with a ring of white dots, and in r. she holds up a large *cista* with black and yellow bands and rows of yellow dots, containing fruit. The youth has long hair, fillet, short chiton with black stripes and dots and white borders, white belt, *endromides*, and chlamys over l. arm; in his r. hand is a *situla*, on which is painted in white an athlete moving to r.; in l. a large *phiale* with white dots, containing flowers. Behind the youth is an embroidered *taenia*; in front of him an ivy-leaf and rosette; behind the female figure is a window. The ground-lines are indicated by white dots.

(b) Two *ephebi* confronted, wrapped in himatia, with sandals; the one on the r. has a staff. Above hang a *stylus* and tablets, as on last vase.

F 297. KELEBÈ. Old No. 1417. Ht. $17\frac{1}{2}$ in. Diam. 12 in. Hamilton Coll. Designs red on black panels, with white and yellow accessories, and borders of maeander and squares below. Round the top of the vase, wave-pattern, with palmettes on the tops of the handles; on the neck, panels with ivy.

(a) Youthful warrior seated to l., with drapery under him; he has long hair, and wears a *pilos* with yellow spots, short embroidered chiton with black stripes and dots and borders engrailed with yellow, yellow belt, and *endromides* fastened with studs. The *pilos* and striped chiton appear to be characteristic of local Messapian costume (see p. 20 and cf. F 301). In l. hand he holds two spears, and his l. arm rests on his shield, which is painted yellow, with yellow dots round the edge; in r. hand he holds out a *phiale* full of flowers to a female figure facing him. Her hair is gathered under a beaded open cap and tied behind, and she wears earrings, double necklace, bracelets, long girt chiton leaving her r. shoulder bare, himation over her arms, and sandals. In her l. hand is a *situla* full of flowers, and in r. she holds out a wreath to the youth; she leans forward with l. foot on a rock. Behind her are a window and an embroidered *taenia*; above, in front, an ivy-leaf, rosette, and a circular flower. Behind the youth are an embroidered *taenia* and a plant; beneath the others foot, another plant. The ground-lines are indicated by white dots.

(b) Two *ephebi* confronted, each with staff, sandals, and himation over one shoulder; between them hang a *stylus* and tablets, and on the l. a window.

F 298. KELEBÈ. Old No. 1418. Ht. $19\frac{1}{2}$ in. Diam. $14\frac{1}{2}$ in. Hamilton Coll. Repaired. Designs red on black panels, with white accessories, and borders of maeander below. Round the lip, above, as last vase; on the neck, panels with ivy; on the sides of the handles, palmettes.

(a) On the l. is **Apollo** (?) moving to r., beardless, with long curls, white

fillet, short striped chiton with white belt, *endromides* with large buttons; he is playing with a *plectrum* on the lyre; behind him, an embroidered *taenia* and a rosette. Next is a **Maenad** rushing to r., looking back at him, with curly hair tied in a bunch behind and falling over shoulders, open beaded cap, earrings, double necklace, bracelets, long girt chiton with *apoptygma*, shoes, *situla* in r. hand, in l. a branch with fruit; behind her, an ivy-leaf and a bunch of grapes. In front of her is a youth moving to r., looking back, with long curls, *pilos* covered with white spots, short striped chiton with white belt, *endromides*, and chlamys on l. arm; in r. hand a *tympanon*, in l. a large mirror with handle in the form of a human figure (cf. F 332, F 335, and *St. Petersburg Cat.* Nos. 424 and 426).

(b) Three *ephebi* conversing, with fillets and bordered himatia, the centre one to l. looking back; this figure and the one on the r. have each a staff.

F 299.

KELEBÈ. Ht. $20\frac{1}{2}$ in. Diam. $13\frac{3}{4}$ in. From Ruvo. Blacas Coll., 1867. Designs red on black panels, with white accessories much faded, and borders of maeander below. Round the lip, above, wave-pattern, with palmettes on the top of the handles; underneath, scroll-pattern. On the neck, panels with ivy.

(a) In the centre is a female figure to l. leaning against a large laver; her hair is gathered in a bunch behind under an open cap with curls in front of the ears, and she wears earrings and long girt chiton with *apoptygma* reaching to the hips. In her r. hand is a white *prochoös*, and in l. she holds up a *phiale* containing fruit and a cake of the shape known as *πυραμῖς* (cf. F 543 and Liddell and Scott, *s. v.*). Facing her is a youth seated on drapery, with long hair, short chiton with broad black stripes and broad belt, l. hand on knee, in r. a white *cantharos*; between these two figures is a white *taenia*, and above, a flower of four petals and a wreath. On the r. is a youth seated to l., as the other, with a white *cantharos* in r. hand; in front of him is a flower of four petals, and above hangs a white *cantharos*; behind him are a similar flower and a white *taenia*. The ground-lines are indicated by white dots.

(b) Two *ephebi* to l. confronting one, all wrapped in himatia; the centre one has a staff. Above hang two pairs of *halteres* between two balls; between the two on the r. is a palm-branch.

F 300.

KELEBÈ. Ht. $17\frac{1}{2}$ in. Diam. $12\frac{3}{4}$ in. From Ruvo. Temple Coll., 1856. Designs red on black panels, with white accessories and borders of maeander below. On the tops of the handles, palmettes; round the lip, above, wave-pattern; underneath, ivy-wreath. On the neck, panels with ivy.

(a) On the r. is a **Maenad** to l., holding out a wreath in r. hand to a youth who retreats to l., looking back; he is nude, with fillet, and chlamys over l. arm; in r. hand a branch, in l. he holds out a *phiale* ornamented with dots, containing fruit. The Maenad has a *thyrsos* in l. hand with white *taenia* attached; her hair is gathered in a bunch behind, and she wears a radiated open cap, earrings, necklace, bracelets, and long girt chiton with *apoptygma*. Between them is a branch; above, a bunch of grapes and a rosette.

(b) Two *ephebi* confronted, wrapped in himatia, with sandals; the one on the r. has a staff. Between them is a tendril; above, a pair of *halteres*.

F 301. KELEBÈ. Old No. 1420. Ht. 20 in. Diam. 15 in. Hamilton Coll. D'Hancarville, i. pl. 48, and iv. pl. 111; Moses, *Antique Vases*, pl. 17. Designs red on black panels, with yellow accessories, and borders of maeander below. On the top of the handles, palmettes; round the lip, laurel-wreath; and underneath, chevron-patterns. On the neck, panels with ivy.

(a) **Thiasos**: On the l. is a youth moving rapidly to l., with a blazing torch in r. hand, to which is tied a yellow *taenia*; he has long hair, and wears a *pilos*, fillet, short chiton with black and yellow spots and stripes, yellow belt, and *endromides*. On the *pilos* are yellow spots; it has a loop at the top and a flap at the back of the neck; below the youth is a flower. He looks back at a female figure whom he leads with l. hand; her hair is drawn back under an open cap, and she wears a beaded fillet, earrings, double necklace, bracelets, long girt chiton with looped-up sleeves fastened with studs, himation floating behind, and sandals. In her r. hand is a bunch of grapes; her l. is muffled in her himation; on her head she carries a large basket full of fruit and flowers. Behind her follows a youth with long hair, *pilos* and chiton as the other (the chiton has a large chevron-border along the top), *endromides*, and chlamys floating over l. arm; over his r. arm is a yellow *taenia*, in r. hand two spears, in l. a white shield with black boss. Below him, a plant and a *phiale*; behind, a wreath from which hangs a *taenia*; in front of him a bunch of grapes, and on the l. of the scene a rosette and a leaf. The ground-line is indicated by flowers and a row of dots.

(b) On the l. two *ephebi* confronted, and another on the r. to l., each with himation over l. shoulder and staff; above, on the l. *halteres*, on the r. a *stylus* and tablets.

F 302. KELEBÈ. Ht. 18½ in. Diam. 12 in. From the Basilicata. Blacas Coll., 1867. Designs red on black panels, with accessories of white and yellow, and borders of maeander and squares below. On the top of the handles, palmettes; on the lip, above, wave-pattern; underneath, zigzags. On the neck, panels with ivy.

(a) **Offerings at stelè**: On the l. is a youth to r. with fillet, wreath round his neck, and chlamys over l. arm; in his r. hand is a bunch of grapes, and in l. he holds out a *phiale* with fruit. On the r. is a female figure running up, with hair gathered in a bunch behind, open cap radiated in front, earrings, necklace, bracelets, long chiton with *apoptygma* fastened on the shoulders, and sandals; she holds up a large flat basket in l. hand, in which are fruit and cakes, as on F 299 and F 543. In her r. hand is a *situla*, which she is about to place on the *stelè*; on it are painted (in white on red) two *ephebi* confronted, one of whom has a staff. The *stelè* is painted white and stands on a high plinth; it has a moulded top on which is a fruit; on the base are maeander and other patterns, white on red. Round it is a *taenia*, and on the base two *phiale*. On the l. are two flowers and a bunch of grapes; on the r. an embroidered *taenia* and a four-leaved flower. The ground-lines are indicated by white dots.

(b) Two *ephebi* with himatia over l. shoulders, staff in hand; the one on the l. turns away and looks back at the other. Between them is a *meta*, and on the r. another; above hang a pair of *halteres*, a *stylus* and tablets, and a ball.

F 303.

LEBES, with cover and stand. Ht. 2 ft. 5 in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Shape as Fig. 4. Round the lip, egg-moulding; round the neck, ivy; on the shoulder, tongue-pattern and egg-moulding; below the designs, maeander and chequer. The stand is fluted; round the top is a moulded egg-pattern; round the foot, an ivy-wreath in white. On the top of the cover is a flower, the edges of the petals much broken.

Round the body is a frieze divided into two scenes: (a) **Symposion**: In the centre is a couch with a mattress on the top, placed on raised ground, on which recline three youths to l., the one on the r. looking back. All have drapery over their lower limbs, and their l. arms rest on embroidered cushions; the one on the l. wears a fillet, the one on the r. a wreath; the middle one wears two fillets twisted, one white, ornamented with flowers. The one on the l. holds a branch, the one on the r. a *phiale*, and the other a *kylix* with one finger, as if playing *cottabos*. In front of the couch are two tables, on one a *kylix*, on the other a *cantharos*, a pomegranate, and other fruit; between them is a *situla* with a *taenia* round it, and on the l. a flat basket ornamented with maeander, in which is fruit. On the l. is a female figure to r., with hair in a knot behind and falling in curls on the shoulders, radiated *ampyx*, earrings, necklace, long loose embroidered chiton, under-garment with yellow sleeves, and white shoes, playing the double flute. Behind her a female figure approaches, with hair gathered in a bunch behind, cap radiated in front, earrings, necklace, bracelets, long girt chiton fastened on the shoulders, and sandals; in her r. hand is an Apulian *sistrum* (cf. F 272), and in l. she holds out a dish of fruit. On the r. is a female figure to l. (as the last but one, shoes not white, down the front of her chiton a stripe of chequer embroidered); in l. hand she holds a *phiale*, from which she sprinkles incense with r. hand on an incense-burner in front of her. Behind her a youthful **Satyr** approaches, with fillet ornamented with trefoils, white *cantharos* in l. hand, and *situla* in r., on which is painted a seated female figure in yellow. Between these two, and between the two on the l., are vines spreading over the scene; in the field is a rosette. The ground-lines are indicated by white dots.

(b) **Dionysiac scene**: In the centre is **Dionysos** seated to l., looking to r., with two fillets (one white) twisted together, sandals, and drapery under him, wreath in r. hand, *thyrsos* in l. Before him stands a female figure with l. foot on raised ground, hair in a mass behind, radiated cap, earrings, bracelets, sandals, and long girt chiton, holding out a wreath in both hands. Below Dionysos are two *phiale*, a large basket, and a myrtle-twigg; behind, on a lower level, is a youthful **Satyr**, with fillet, and *thyrsos* in l. hand, offering him a *cantharos* (white with black bands). On the l. is a youthful **Satyr** to r., with fillet, sandals, and blazing torch in l. hand; before him, a tall plant; behind

him is a female figure to r. (as the other, with necklace, and drapery over l. arm), holding out a *tympanon* in l. hand, and in r. a bell (?) painted white. Above, two rosettes; ground-lines as before.

On the cover, between two bands of egg-moulding, is a frieze of figures beginning with a seated female figure to r., holding up the open lid of a box; her hair is gathered up under a radiated cap, and she wears earrings, necklace, bracelets, long girt chiton, himation wrapped round her, and shoes with a row of buttons down the front. At her side is a fan, on which is painted a palmette in white; on the handle is an Ionic cap; before her are a rosette and a convolvulus-flower. Next is a female figure running to r. (as the last, plain shoes, himation over shoulders), holding out a wreath in l. hand; before her, a tendril. Next, **Eros** running to r., looking back, with hair tied in a bunch, radiated *ampyx*, necklace, bracelets, sandals, and wings spread, holding out a *taenia* in both hands; before him, a plant. Next is a female figure seated to l. with hair in a bunch, radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, himation under her, and shoes, holding up a mirror in r. hand. Lastly, a female figure running to l., with hair as Eros, earrings, necklace, bracelets, long chiton and bordered himation, holding out an embroidered *taenia* in r. hand; the lower part of the figure is restored.

F 304. LEBES, with cover and stand. Old No. 1516. Ht. $24\frac{1}{2}$ in. Diam. $10\frac{5}{8}$ in. Much injured. Designs red on black ground, with accessories of white and yellow. Round the lip, egg-moulding; on the neck, ivy; on the shoulder, palmettes alternating with lotos-leaves in white, and egg-moulding; below the designs, maeander. On the cover is a vine-wreath in white; in the centre is a knob in the form of an apple, in the colour of the clay. Round the foot of the stand is an ivy-wreath in white.

Round the body is a frieze with a **Dionysiac scene**: In the centre is **Dionysos** seated to l., with curls, fillet and ivy-wreath twisted together, and bordered himation, in r. hand a *cantharos*, in l. a *thyrsos*; above him is a vine. Before him is **Ariadnè** seated to l., looking back towards him; she has curls, radiated *ampyx*, earrings, double necklace, bracelets, long girt chiton, bordered himation over lower limbs, embroidered shoes, *thyrsos* in r. hand, in l. a *tympanon* resting on the ground. Behind Dionysos is a female figure to l., with hair gathered in an embroidered *opisthosphendonè* radiated in front, earrings, double necklace, bracelets, long girt chiton, bordered himation, and shoes laced up the front; in her l. hand is a *phiale*, from which she sprinkles incense on an incense-burner. Next is a youthful **Satyr** on a higher level to r., with curly hair and fillet with trefoils attached, pouring wine from a *diota* (round which is a vine-wreath) into a *crater* (shape as F 37). On the *crater* are painted in yellow a Satyr holding spear in l. hand and wreath in r., and a male figure following him, with spear in r. hand and a *phiale* in l. Facing the youthful Satyr is a **Maenad** with a blazing torch in r. hand and a *situla* in l.; her hair is gathered under an open embroidered cap radiated in front, and she wears earrings, necklace, bracelets, long chiton over which is a fawn-skin tied on the l. shoulder, embroidered girdle, and shoes laced up in front. Next is a youthful **Satyr** seated on a rock to r.,

with wreath and fillet, and belt of flowers crossed over the breast; in his r. hand is a *thyrsos*, in l. he holds out a *phiale* to a **Maenad** who confronts him, with r. foot on a rock. Her hair is gathered under an open cap, and she wears earrings, double necklace, bracelets, long girt chiton fastened on the shoulder, bordered himation, and shoes laced up in front; in her l. hand is a *thyrsos*, and in r. she holds out a white *alabastron*; above her hangs a wreath. Next is a female figure dancing to r., with hair gathered under an open embroidered cap radiated in front, earrings, double necklace, bracelets, and long girt bordered chiton; in r. hand she holds a laurel-branch, in l. a basket of fruit; above is a rosette. Next is a **Maenad** rushing to r., with hair tied back with a fillet, radiated *ampyx*, earrings, double necklace, bracelets, long girt bordered chiton, bordered himation over her arms held up in r. hand, and shoes laced up in front; she holds out a *tympanon* in l. hand; at her feet, a plant. Before her is a youthful **Satyr** moving to r., looking back, with fillet ornamented with trefoils, fawn-skin round neck, *situla* in r. hand and a blazing torch in l. Next, a **Maenad** dancing, with face upturned to r., dishevelled hair, beaded *ampyx*, earrings, necklace, bracelets, long girt embroidered chiton fastened on l. shoulder, *thyrsos* with *taenia* attached in r. hand, and fawn-skin hanging from l. arm. She is preceded by a youthful **Satyr** with *situla* in l. hand and a cottabos-stand studded with knobs in r.; above is a wreath. Next is a **Maenad** moving to l., looking back, with hair gathered under an open embroidered cap radiated in front, wrapped in an embroidered himation with engrailed border; her shoes are laced up in front. She beckons to a female figure, who stands to l., playing the double flute; her hair is tied at the back, with curls in front, and she wears earrings, double necklace, bracelets, long girt chiton, bordered himation, and shoes laced up in front. Between their heads is a rosette; the ground-lines are indicated as usual. Several of the figures are much injured and repainted.

F 305.

LEBES, with cover and stand. Ht. 2 ft. 5 in. From Metapontum. Castellani, 1873. Designs red on black ground, with accessories of white and purple. Round the lip, egg-moulding; round the neck, ivy; on the shoulder, tongue-pattern and egg-moulding; below the designs, maeander and chequer, and between them, large palmette patterns with rosettes. Round the edge of the cover, ivy; on the top is a handle in the form of a prickly fruit with sharply-pointed leaves. Round the top of the stand, egg-pattern; round the foot, ivy.

(a) **Helios** in his quadriga driving at full speed to r.; he is beardless, and has curly hair, a white radiated *nimbus* round his head, and long chiton over l. shoulder with a white girdle. The chariot and harness are painted in purple and white; the two middle horses are white. In the field are luxuriant flowers and tendrils. The whole design is much injured and partly repainted.

(b) **Thiasos**: A youth with fillet, *thyrsos* in r. hand and wreath in l., moves away to l., looking back at a female figure following; her hair is gathered up under a cap, and she wears long chiton and *apoptygma* fastened on the shoulders; in l. hand a *thyrsos*, in r. she holds out a *phiale*. Behind her is a youth moving to l., with fillet, bordered drapery over l. arm, torch in r. hand, and laurel-branch

in l. Before the first youth are a window and a *taenia*; the ground-lines are indicated by white dots.

- F 306.** HEMITOMOS. Ht. $17\frac{1}{2}$ in. From Bari. Temple Coll., 1856. Designs red, white, and yellow on black ground. Round the top of the cover are rays and wave-pattern in black on red. Round the lower half of the vase is a band of chevrons painted in white; below, laurel-wreath, and wave-pattern in black on red.

On the cover: Female figure driving a *triga* at full speed to l.; her hair is tied back with a *taenia*, and she wears a beaded open cap, earrings, necklace, bracelets, long chiton fastened on the shoulders, and himation over l. arm floating behind; in her r. hand is a whip with two thongs, and in l. are the reins. The horses have rich trappings and top-knots; below them is a mule lying to l. In front is **Eros** flying to l., looking back; his hair is tied up with a fillet, and he wears an *opisthosphendonè*, earrings, necklace, bracelets, a string of beads round his body and another round his l. thigh, anklet on l. leg, and sandals; drapery passes over his arms behind his body. His wings are richly marked in white and yellow; in r. hand he holds a wreath, and in l. a *situla*, round which a *taenia* is tied; beneath him is a hare running to l. In the field are numerous plants, flowers, and rosettes, and at the back a large palmette pattern.

- F 307.** SITULA. Old No. 1514. Ht. $11\frac{3}{8}$ in. Diam. $9\frac{1}{4}$ in. Hamilton Coll. D'Hancarville, ii. pls. 49-51; Christie, *Disquisitions on Painted Vases*, pl. 14; *Él. Cér.* ii. pl. 23; Dubois-Maisonneuve, *Introd.* pl. 37, 3; Inghirami, *Vasi Fitt.* ii. pl. 179; Moses, *Antique Vases*, pl. 9. Designs red on black ground, with accessories of white and yellow. Shape as Fig. 6. On the supports for the handles are rosettes; above the designs, wave-pattern and egg-moulding; below, maeander, and squares, each with dots in the centre. Between the designs are patterns of palmettes. The situla is fixed on a circular bronze stand supported by three kneeling *Atlantes*, and two movable bronze handles are attached to the rim; all these are modern.

(a) **Dionysos and Ariadnè**: Ariadnè is seated to r. on the capital of a white Ionic column; her hair is tied behind under an open beaded cap, and she wears earrings, necklace, bracelets, and a string of beads over l. shoulder, himation over lower limbs, and white shoes; in r. hand a mirror, in l. a parasol. Facing her is **Dionysos**, beardless, with white fillet ornamented with trefoils and chlamys over l. arm, holding a branch in l. hand, and an embroidered *taenia* in r., which he presents to Ariadnè. Over her head is a bunch of grapes, and behind her a *phiale*; in the field, a rosette.

(b) **Maenad** moving to r., with a bunch of grapes in each hand, painted white, and a *pyxis* in l.; her hair is gathered under an open beaded cap, and she wears necklace, long girt chiton fastened on the shoulders, white sandals, and a himation over l. arm; a *thyrsos* leans against her r. arm, formed of a pine-cone at the end of a reed (*narthex*). In the field, two *phiale* and an ivy-leaf.

- F 308.** PELIKÈ. Ht. 2 ft. $2\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Repaired and restored; foot injured. Designs red on black ground, with accessories of white and a little purple. Shape as Fig. 9. Under the handles, palmettes; below, all round, maeander. On the neck, (a) egg-

moulding above the design, egg-moulding and pendants below ; (b) palmettes, egg-moulding, and pendants.

On the neck (a), in a panel : **Eros** moving to l., with hair in a knot under an open cap, strings of beads over r. shoulder and round l. thigh, and sandals, holding out an ivy-twigg to a female figure seated on a flower (?) in front of him, looking back ; she has hair in a bunch under an open cap, necklace, long chiton and *apoptygma*, and sandals. On the r. is a similar female figure looking back, partly repainted, with wreath in r. hand and a myrtle-branch in l. ; below the scene, volutes, and a flower.

(a) **Toilet-scene**, in two rows : On the lower row in the centre is a female figure seated on a four-legged stool to l., with face to front and feet resting on a footstool ; she has long curls, beaded and radiated fillet, earrings, necklace, bracelets, long girt chiton, himation, and sandals, in r. hand a mirror, on which is painted in white the figure of a warrior with shield and sword. The stool is partly painted white, with wavy and zigzag patterns on the side, and a purple cushion. Before her stands a youth with face to front, long curls, himation round his loins and over l. arm, held in l. hand, in r. hand a staff. Below is a white duck to r. with wings addorsed, confronted by a cat. On the l. is a female figure seated to r., with hair in a knot, open cap radiated in front, bracelets, long chiton, himation, and sandals ; before her is a female figure leaning forward with r. foot on raised ground, hair gathered under a broad beaded fillet, bracelets, long girt chiton, himation, and sandals, holding up a parasol in both hands. On the r. is a female figure seated to l., with hair gathered under a broad fillet, necklace, bracelets, long girt chiton and *apoptygma*, bordered himation over lower limbs, and sandals, r. hand extended ; below her is a *cantharos*. Before her on a lower level is a female figure moving to l., looking back, with hair in a bunch under an open white cap, double necklace, bracelets, long chiton and himation, in l. hand an open box, in r. a white *phiale* ; by her side are a *phiale* and lyre, both painted white and yellow. Over the female figure in the centre is an **Eros** hovering to l., with hair in a knot, open cap, bracelets, and shoes, holding out a wreath in l. hand. All these figures have been much repainted. On the upper row, on the l. is a youth seated on a stool or chair to r., with himation and staff in r. hand, l. raised towards his mouth. In the centre is a female figure seated to l., with long curls, long chiton and bordered himation drawn forward in r. hand, and sandals ; her l. hand rests on a stool (?) by her side ; her figure has been almost entirely repainted. Before her stands an **Eros** looking back at her, with hair in a bunch, beaded open cap, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklets, and sandals, in r. hand a white *taenia* ; his l. hand rests on the knee of the female figure. On the l. is a female figure to r., with hair gathered in a mass under a radiated cap, earrings, necklace, bracelets, long chiton, bordered himation, and sandals ; in l. hand a white *taenia*, in r. she holds up an Apulian *sistrum* (see F 272) ; her l. arm leans on a *stèle* painted white. The ground-lines are indicated as usual.

(b) **Toilet-scene** (?), in two rows: On the lower row in the centre is a youth seated to r., with fillet, and drapery under him, holding out a *phiale* in l. hand. Before him is a female figure seated to r., looking back, with hair in a bunch under an open cap radiated in front, earrings, necklace, bracelets, long chiton with *apoptygma*, himation over lower limbs, and sandals; in her r. hand a *tympanon*, in l. a mirror; below her, a *phiale*, and a swan to l. opening its wings. Above the swan is a youth seated to l., with drapery over lower limbs, and sandals, in r. hand a wreath; his figure has been much repainted; behind him is a *taenia*. On the l. is a female figure seated to r., as the last one, with laurel-branch in r. hand and wreath in l.; before her is a female figure leaning against the first-mentioned youth, with hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton, and sandals, in r. hand a mirror. Above in the centre is **Eros** hovering to r., with hair in a bunch, open cap radiated in front, necklace, bracelets, anklet on r. leg, and sandals; his figure has been much repainted; in l. hand he holds a wreath, in r. an Apulian *sistrum*. On the l. is a female figure seated to l., looking back, with hair tied in a bunch, beaded fillet, earrings, necklace, long girt chiton and *apoptygma*, strigil (?) in r. hand, painted white, with dots along it, l. hand extended; her figure is much repainted. On the r. is a female figure leaning forward to l., with r. foot on raised ground, hair in a bunch, radiated in front, necklace, bracelets, long chiton, himation, and sandals, holding out a white *taenia* in r. hand, in l. a laurel-branch. Above, a *phiale* and a window (?); ground-lines indicated throughout.

F 309.

PELIKÈ. Old No. 1404. Ht. 22½ in. Lip and foot repaired; much worn. Designs red on black ground, with faded white accessories. On the neck, each side, palmettes, egg-moulding, and pendants; under the handles, palmettes; below, all round, maeander and squares.

(a) Scene in two rows: In the centre is a female figure seated to l. in a chair ornamented with wave-pattern; she has hair in a bunch and hanging in curls over shoulders, open cap, necklace, bracelets, long chiton, and himation, in r. hand she holds up a mirror; behind her chair is a *candelabrum* (?). Before her is a youth turned to the front, with l. leg crossed over the r. and drapery over l. arm; he looks towards the female figure, holding out a *pyxis* in l. hand. On the l. is a female figure to r., with earrings, necklace, bracelets, long girt chiton and *apoptygma* reaching to the hips, sandals, and drapery over l. arm, holding out in l. hand a box with open lid. On the r. is a female figure to r. leaning against a *stèle*, with hair in a knot, fillet, double necklace, bracelets, long girt chiton and bordered himation; she turns back, with l. hand extended, to speak to a youth seated on drapery to l., wearing a fillet, with r. hand raised and l. resting on a stick. On the upper row, on the l. is a female figure seated on a striped cushion to r., with hair in a bunch, curly in front, open cap, earrings, necklace, bracelets, long chiton and *apoptygma* fastened on shoulders, and himation over lower limbs, playing on the *magadis*; behind her hangs a *taenia*. Before her is **Eros**, with hair in a bunch, open cap, necklace and bracelets, in l. hand a

phiale; behind him is a lyre, and above, a mirror. On the r. is a female figure with hair falling in long curls and gathered up at the back under an open cap, necklace, bracelets, long chiton, and himation; in l. hand she holds a *phiale*, and with r. she caresses a swan, which is nearly obliterated; at her side is a *tympanon*.

(*b*) Scene in two rows: Below in the centre is a female figure seated on a rock to l., with hair in a bunch, open beaded cap, necklace, bracelets, long girt chiton fastened on shoulders, bordered himation over lower limbs, and sandals, in r. hand a mirror, in l. a wreath; she looks back at a youth to l., with fillet, drapery over l. arm, holding a *phiale* in r. hand, in which is a sprig of myrtle; before him is a plant. On the l. is a female figure moving rapidly to r., with hair in a bunch, open radiated cap, necklace, bracelets, long girt chiton with a stripe down the side, and sandals, in r. hand a fan, in l. a *phiale* and *taenia*. On the upper row, a female figure seated to r. with hair in a bunch, open radiated cap, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and sandals, in r. hand a mirror, in l. she holds out a *pyxis*. **Eros** flies towards her, with hair in a knot, open cap, and sandals; in r. hand a wreath from which hangs a *taenia*, in l. a *phiale*. Above is a ball; behind Eros, a palm-branch.

F 310.

PELIKÈ. Old No. 1405. Ht. $17\frac{1}{2}$ in. From the Basilicata. Durand Coll. 473. Designs red on black ground, with accessories of white and yellow. Above, (*a*) palmettes, egg-moulding, and pendants; (*b*) rosettes, and white and yellow spots. Under the handles, palmettes; below, all round, maeander and chequer.

(*a*) **Toilet-scene**: In the centre is a female figure seated on a four-legged stool to r., with feet on a footstool; she has long curls, *sphendonè* and beaded fillet, earrings, double necklace, bracelets, long girt chiton, himation over lower limbs, and white sandals, in l. hand a mirror into which she looks. Behind her is a female figure with curly hair, beaded fillet, earrings, necklace, bracelets, long girt chiton, himation on l. arm, and sandals, in r. hand a fluted *phiale*, in l. a fan; before her is a *taenia*. Before the first figure is a youth turned to the front, leaning against a white laver on a fluted stem; in the laver is a lyre painted white, and on the r. of it, an embroidered *taenia*. The youth has a beaded fillet, *endromides* with a row of buttons, chlamys over l. arm, in r. hand a wreath of large flowers, in l. a knotted staff, strigil, and *aryballos* suspended by a string. Above the female figure is **Eros** hovering to l., with hair gathered under an embroidered open cap, earrings, necklace, bracelets, strings of beads round r. shoulder and l. thigh, anklets, and sandals; he holds out an embroidered *taenia* in both hands. On a higher level on each side of the scene is a seated female figure; the one on the l. looks to r., and has an embroidered open cap, earrings, necklace, bracelets, long girt chiton with an embroidered seam down the front, and sandals, in r. hand a *phiale* and embroidered *taenia*, in l. a fan, yellow with black dots. The other is seated on an Ionic capital to l.; she is attired as the first, and holds up in r. hand a *cista* ornamented with maeander; above the first is a ball. The ground-lines are indicated.

(b) A female figure seated to l. on an Ionic capital, fluted, with maeander on the abacus; she has curly hair gathered under an open embroidered cap, earrings, necklace, bracelets, long girt chiton, himation over knees, and sandals; in l. hand a fluted *phiale*, and below her, another *phiale*. She turns to a youth on the r., who addresses her, with hands extended, in r. a fruit, in l. a wreath and staff nearly obliterated; he has curly hair, and drapery over l. arm; behind him is an embroidered *taenia*. On the l. is a female figure to r., with hair in a bunch behind, earrings, necklace, bracelets, long girt chiton and *apoptygma* fastened on the shoulders, and sandals; her girdle ends in rings and a clasp. She holds up a large mirror in r. hand, and a ball in l.; behind her is an embroidered *taenia*, and above, a rosette. Above is **Eros** hovering to r., with hair in a bunch under an open beaded cap, necklace, bracelets, strings of beads round body and r. thigh, anklets, and sandals; he holds up a large basket ornamented with volutes in both hands; before him, a *phiale*, and a swan to l. spreading its wings. Ground-lines indicated as usual.

F 311.

PELIKE. Ht. 14 $\frac{3}{8}$ in. From the Basilicata. Blacas Coll., 1867. De Rossi, *Vasi Greci di Blacas*, pl. 6; *Él. Cér.* ii. pl. 49, p. 147. Designs red on black ground, with white accessories. Above each design, laurel-wreath and egg-moulding; under the handles, palmettes; below, all round, maeander.

(a) **Apollo** reclining on a couch to l., with long curls, embroidered *taenia* tied round his head, and drapery over lower limbs and under him; his r. arm is thrown back behind his head, an attitude which, according to Visconti (*Opere Varie*, iv. p. 33 and pl. 7), is characteristic of **Apollo Lykeios**, whose statue was placed in palaestrae (cf. Head, *Coins of Attica*, p. 53, No. 402, and Lucian, *Anacharsis*, ch. 6). His l. arm rests on two cushions, the under one embroidered; the couch has embroidered hangings with borders, and by the side of it are **Apollo's** lyre and a stool or table. Above is **Eros** hovering to r., with l. leg doubled under him; he has curly hair tied in a bunch, necklace, strings of beads round body and l. thigh, anklet on r. leg, drapery over l. arm and thigh, and wings spread; in r. hand he holds out a *lekythos*, from which he pours oil on to **Apollo's** head. On the l. is **Aphroditè** (?) to r., with face to front; she has hair gathered in a top-knot, necklace, sandals, and a transparent bordered chiton covering her arms, which she has drawn up as far as her knees. Behind her is a nude female figure kneeling down to l., with long hair falling forward, about to wash her hands in a laver. On the r. is a female figure seated on drapery to l., with short hair, necklace, and long girt chiton; in l. hand she holds a shoe, which she is cleaning with a sponge held in r. hand; the other shoe is by her knees. Above her is a *taenia* tied in a large bow.

(b) In the centre is a nude youth with curly hair and staff in r. hand, seated on drapery to l.; behind him is a youth to l. with curly hair, drapery over his arms drawn forward in r. hand, and staff in l.; his r. leg is drawn back. On the l. is a female figure looking to r., with hair in a top-knot, necklace, long girt chiton drawn forward in l. hand, and sandals, in r. hand a large fan. Behind her is a tendril; above, a *taenia*, and on the r. a window and a pair of *halteres*.

- F 312.** PELIKÈ. Old No. 1402. Ht. 12 in. Bequeathed by Miss Auldjo, 1859. Designs red and white on black ground. Above each design, laurel-wreath; under the handles, palmettes; below, all round, maeander.

(a) **Offerings at stelè:** In the centre is a sepulchral *stelè* in the form of an Ionic column, painted white, with an embroidered *taenia* tied round it, and a fruit on the top; in front of it is an altar on which hang a *taenia* and a *kylix*. On the l. is a female figure seated on rising ground to r., with open embroidered cap radiated in front, earrings, necklace, bracelets, long girt bordered chiton and sandals, holding out a *phiale* in l. hand to the tomb; behind her, a ball. On the r. is a female figure moving away, looking back, with radiated fillet, earrings, necklace, bracelets, long girt bordered chiton and sandals, in l. hand a *pyxis* ornamented with dots, containing fruit; above her, a ball. Ground-lines indicated.

(b) Two *ephebi* confronted, with sandals and himatia; the one on the r. has a staff.

- F 313.** PELIKÈ. Old No. 1399. Ht. 12 in. Payne Knight Coll. Designs red on black ground, with accessories of white and yellow. Above each side, laurel-wreath; below, all round, maeander and crosses; under the handles, palmettes.

(a) **Offerings at stelè:** Female figure looking to r., leaning with l. arm on a *stelè* ornamented with rows of yellow dots; she has hair tied in a bunch under an embroidered open cap radiated in front, earrings, necklace, bracelets, long girt chiton fastened on shoulders, and sandals; in r. hand a mirror, in l. she holds out a *phiale* with fruit and a myrtle sprig. On the r. is a youth to l., with myrtle wreath, and l. hand muffled in drapery holding staff, holding out a wreath in r. hand over an altar on a base ornamented as the *stelè*; the altar tapers upwards, and on it is a sprig of myrtle. Above, two rosettes.

(b) Two *ephebi* confronted, each with bordered himation over l. shoulder, sandals, and staff; above hangs a ball.

- F 314.** PELIKÈ. Old No. 1396. Ht. 17½ in. Hamilton Coll. D'Hancarville, i. pls. 72-74; Dubois-Maisonneuve, *Introd.* pl. vii. 4. Lip and foot restored. Designs red on black ground, with white accessories; above, (a) palmettes and egg-moulding, (b) laurel-wreath with a rosette in the middle. Under the handles, palmettes and rosettes; below the designs, maeander all round. Round the foot, modern egg-moulding.

(a) Female figure (**Aphrodité?**) seated on a four-legged stool to r., with face to front, hair tied in a top-knot and hanging in curls over shoulders, open cap, radiated fillet, earrings, necklace, bracelets, long girt bordered chiton and *apoptygma*, bordered himation over knees, and sandals; in r. hand a mirror, in l. a box with open lid; her feet rest on a footstool. Before her stands a female figure (**Peitho?**) with white cap, necklace, bracelets, long chiton, himation, and sandals; in l. hand an embroidered *taenia*, with r. she holds up her himation; this figure has been partly painted over. On the right is a youth (**Adonis?**) leaning on a staff, addressing the first figure; he has curly hair, bordered himation round loins and over l. arm, in r. hand a strigil, and in l. he carries an *aryballos* by a string. Above hover two **Erotes** confronted, each with hair in a knot

under an open cap, necklace, bracelets, string of beads round body, anklets, and sandals; they hold myrtle-branches which unite in a flower. The ground-lines are indicated as usual; in the foreground are three flowers and two *phiale*.

(b) Female figure seated on a rock to l., with hair in a knot under an open cap, long girt chiton, sandals, wreath in r. hand and *cista* in l., held out to the youth; her figure is nearly all painted over. Behind her is a lofty tree with fruit, and before her a youth with curly hair, fillet, sandals, and staff in l. hand, which is muffled in drapery; in r. hand he holds up a wreath. Between these figures is a myrtle-plant, and on the rock are two *taeniae*; behind the youth is a *phiale*. Above the youth is **Eros** hovering to l., with hair in a bunch under an open cap, earrings, necklace, bracelets, string of beads over r. shoulder, anklet on l. leg, and sandals, holding out an ivy-wreath. Ground-lines as before.

F 315. PELIKÈ. Old No. 1406. Ht. 14 $\frac{7}{8}$ in. From Anzi, Basilicata. Durand Coll., 424. Repaired. Designs red on black ground, with white accessories; imperfectly fired. Above the designs, (a) rosettes, egg-moulding, and pendants; (b) laurel-wreath and white dots. Under the handles, palmettes; below the designs, maeander all round.

(a) Female figure seated to r. on a white four-legged stool, with hair gathered in a radiated *opisthosphendonè*, earrings, double necklace, bracelets, long chiton, himation, and sandals; her feet rest on a low footstool, and she plays on a *magadis*. Before her is a youth leaning against a white laver on a fluted stand; he wears a wreath and holds a knotted staff in l. hand, and over his l. arm is a chlamys; he holds out r. hand to caress a fawn which looks up at him. Above is **Eros** hovering to l., with hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklets, and sandals; in r. hand a wreath, in l. a *phiale* and a white ball hanging from a string. In the field behind the youth is a *taenia*, and above are two others.

(b) Female figure seated on a rock to r. with hair gathered up under an open beaded cap, earrings, necklace, bracelets, long girt chiton fastened on shoulders, and white sandals; in l. hand she holds out a *phiale*. Before her is a youth with fillet ornamented with trefoils, sandals, knotted staff, and chlamys wrapped round l. arm, holding a mirror in r. hand; between them a *taenia*, and above, an embroidered *taenia* and a pair of *halteres*. The ground-lines are indicated by dots.

F 316. PELIKÈ. Old No. 1400. Ht. 10 $\frac{1}{4}$ in. Payne Knight Coll. Designs red on black ground, with white accessories. Above each design, laurel-wreath; below each, maeander and crosses.

(a) Female figure seated on a rock to r., with hair gathered in an *opisthosphendonè* radiated in front, earrings, necklace, bracelets, long girt chiton with a stripe down the side, and sandals, in l. hand a mirror. Confronting her is a youth leaning forward with r. foot raised on a rock; he wears a fillet, and himation in which l. hand is muffled, and holds a wreath in r. hand. Between them is a tendril; above, an embroidered *taenia* in festoon.

(b) Two *ephebi* confronted, with himatia and sandals; the one on the r. has a staff; above, *halteres*.

F 317. PELIKÉ. Old No. 1413. Ht. 11½ in. Hamilton Coll. Repaired. Designs red on black ground, with accessories of white and yellow. On the neck, both sides, egg-moulding and a row of white spots. Under the handles, palmettes; below, all round, wave-pattern.

(a) *Eros* seated on a rock to l. with hair tied in a bunch, beaded fillet, earrings, double necklace, bracelets, strings of beads round body and l. thigh, anklets, and white sandals, in r. hand a box with open lid, and a ball attached to a string; above, a yellow *taenia* and a rosette. The ground-lines are indicated.

(b) Female figure running to l. looking to r., with hair tied in a bunch, open embroidered cap, earrings, double necklace, bracelets, long girt chiton, and white sandals, in r. hand a *phiale* with fruit and white *taenia*, in l. a wreath from which hangs a white *taenia*. In the field, two rosettes and a window; ground-lines indicated.

F 318. PELIKÉ. Ht. 11½ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with white accessories. Above, (a) rosettes and white balls, (b) laurel-wreath. Under the handles, palmettes; below, all round, wave-pattern.

(a) Youth to r., with beaded fillet, himation over l. arm, and wreath in r. hand, holding out a *phiale* in l. hand. Facing him is a female figure with hair in a bunch, radiated open cap, earrings, necklace, bracelets, long girt chiton fastened on shoulders with a stripe down the front, and sandals; in r. hand a mirror, in l. a *tympanon*. Above, a rosette, wreath, and window; between them, a convolvulus-flower; behind the youth, a myrtle.

(b) Two *ephebi* confronted, with fillets, himatia, and sandals; the one on the r. has a staff; between them, *halteres*.

F 319. PELIKÉ. Ht. 12½ in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground, with faded white accessories. Above each, laurel-wreath; below, all round, maeander and squares; palmettes under the handles.

(a) Female figure seated to r. on a rock, with curly hair tied in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton, and sandals; in r. hand a wreath, in l. she holds out a *phiale* with fruit. Facing her is a youth with curly hair and fillet, l. hand muffled in drapery, holding out a double palm-branch. Between them, a laurel-branch; above, two rosettes; ground-lines indicated.

(b) Two *ephebi* confronted, wrapped in himatia; above, two balls and a pair of *halteres*; between them, an uncertain object, perhaps a flute-case, as on F 183.

F 320. PELIKÉ. Ht. 13½ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with yellow accessories. Above, each side, laurel-wreath; under the handles, palmettes and flowers; below, all round, maeander and crosses.

(a) Female figure seated on a rock to r., with hair in a knot, embroidered *opisthosphendonè* radiated in front, earrings, necklace, bracelets, long girt chiton,

and shoes, in r. hand a wreath, in l. a mirror. Confronting her is a youth leaning forward on a knotty staff, on the top of which is laid his chlamys; he wears a fillet and embroidered shoes, and his hands are extended to the female figure. Between them is a plant, and behind the youth, a rosette. Above is *Eros* reclining, looking down on them to l., with hair in a bunch, radiated in front, earrings, necklace, bracelets, and embroidered shoes, wings spread.

(b) Female figure to r., with hair and ornaments as *Eros* in (a), long girt chiton fastened on shoulders, and sandals, holds out a wreath in l. hand to a youth seated on a mound; he has a fillet, chlamys under him, sandals, and staff in r. hand. Behind the female figure is a rosette; above, a large embroidered *taenia*. The ground-lines are indicated on both sides.

F 321. PELIKÈ. Old No. 1401. Ht. 11½ in. Towneley Coll. Repaired. Designs red on black ground, with white accessories. Above each side, laurel-wreath; under the handles, palmettes; below, all round, maeander.

(a) Female figure seated on a rock to l., with hair tied in a bunch, radiated open cap, necklace, bracelets, long girt chiton fastened on the shoulders, and white sandals, in r. hand a *phiale* in which are myrtle-sprigs and fruit. Before her is a youth leaning forward, with l. foot on raised ground, wreath on head and drapery on l. arm; in r. hand he holds out a fan, in l. a wreath from which hangs a *taenia*. In the field are three rosettes; the ground-lines are indicated.

(b) Two *ephebi* confronted, with himatia over l. shoulders, and sandals; the one on the l. has a staff; between them, a *stelè*; above, a rosette.

F 322. PELIKÈ. Old No. 1403. Ht. 13¾ in. Payne Knight Coll. Much injured and restored. Designs red on black ground, with white accessories (faded). On the neck, (a) rosettes, (b) laurel-wreath; under the handles, palmettes; below, all round, maeander.

(a) Female figure seated to l. on a rock, holding out a wreath in l. hand and a mirror in r.; her hair is gathered in a knot, and she wears an open radiated cap, earrings, necklace, bracelets, long girt chiton, and sandals. She turns back to look at a youth who stands to l., with r. foot on raised ground; he wears *endromides* and a chlamys on l. arm, and holds out a *phiale* to her; his figure is partly restored. Above are an embroidered *taenia* in festoon, two *phialae*, and a branch laden with fruit.

(b) Two *ephebi* confronted, wearing fillets, himatia, and sandals; the one on the r. has a staff. Between them, a *phiale*; above, a rosette and *halteres*.

F 323. PELIKÈ. Old No. 1408. Ht. 14½ in. Hamilton Coll. Designs red on black ground, with accessories of yellow and white. Above, (a) rosettes and dots, (b) laurel-wreath. Under the handles, palmettes; below, all round, maeander.

(a) *Eros* seated on a rock to r., with hair tied in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads round l. shoulder and r. thigh, anklet on r. leg, and white sandals; in l. hand he holds out a *cista* ornamented

with volutes, from which issues a sprig of myrtle. Facing him is a female figure with hair tied in a bunch, embroidered open cap, earrings, necklace, bracelets, long girt chiton fastened on shoulders, and white sandals, in r. hand a bunch of grapes, in l. two white *taeniae*; her girdle terminates in little balls. Between them, two rosettes; above, a rosette, *taenia*, and window. On the ground are two flowers; the ground-lines are indicated as usual.

(b) Two *ephebi* confronted, wrapped in himatia, with curly hair and sandals; the one on the r. has a staff; between them, a pair of *halteres*.

- F 324.** PELIKÈ. Ht. $14\frac{3}{4}$ in. From Fasano. Temple Coll., 1856. Designs red on black ground, with white accessories. On the neck, (a) palmettes, egg-pattern, and white pendants, (b) laurel-wreath and wave-pattern. Under the handles, palmettes; below, maeander and crosses.

(a) **Toilet-scene:** In the centre is a tall tree with fruit, painted white; below is a female figure seated in a chair to l., with long curls, earrings, necklace, bracelets, long girt chiton, himation veiling her head, and shoes; in r. hand she holds up a mirror. Behind her is a female figure to l., with curly hair tied in a bunch, open embroidered cap, earrings, necklace, bracelets, long girt chiton, and sandals, in r. hand a fan; behind her, a ball. On the l. is a female figure turned to the front, with long curls, bracelet on r. arm, long chiton, himation wrapped round her and drawn over her head, and sandals, in r. hand a wreath. The ground-lines are indicated as usual.

(b) *Ephebos* to r., wrapped in a himation, with sandals; facing him is a nude *ephebos* with l. arm muffled in drapery, staff in l. hand and strigil in r. with which he is about to scrape himself. Behind the latter is an *ephebos* with himation over l. shoulder, and sandals, holding out a *phiale*. Above, an embroidered *taenia* and a ball.

- F 325.** PELIKÈ. Old No. 1410. Ht. $13\frac{1}{2}$ in. Hamilton Coll. Lip repaired. Designs red on black ground, with accessories of white. Above, each side, laurel-wreath; under the handles, palmettes; below, all round, maeander.

(a) Female figure moving to l., with hair in a bunch under a beaded open cap, earrings, necklace, bracelets, long girt chiton, and white sandals, in r. hand a mirror, in l. a wreath. She looks back at **Eros**, who follows, with hair gathered under a beaded open cap, necklace, bracelet on l. arm, anklet on l. leg; in r. hand he holds up a mirror for her to look into. In the field, three rosettes, a *taenia*, and a plant.

(b) Two *ephebi* confronted, with sandals and himatia over l. shoulders; the one on the l. has a staff. Above, two pairs of *halteres*.

- F 326.** PELIKÈ. Old No. 1414. Ht. $10\frac{3}{8}$ in. Sloane Coll. Designs red on black ground, with yellow accessories; above each, egg-moulding; below, (a) maeander, (b) zigzags.

(a) Female figure moving to r., with hair tied in a bunch, open cap, beaded fillet, earrings, necklace, bracelets, long girt chiton fastened on shoulders,

and sandals, in r. hand a fillet, in l. a *tympanon*; above her, a rosette and a *taenia*; ground-lines indicated.

(b) Female head to l., with close embroidered cap tied at the back by a string, earrings, and necklace; in front, a laurel-branch; above, a window, two rosettes, and a *taenia*; behind the head, a *taenia*.

- F 327.** PELIKÈ. Ht. $13\frac{7}{8}$ in. From the Basilicata. Blacas Coll., 1867. Designs red on black ground, with accessories of white and yellow. On the neck, (a) rosettes and dots, (b) laurel-wreath. Under the handles, palmettes; below, all round, wave-pattern.

(a) Youth seated on raised ground to r., with drapery under him, fillet ornamented with trefoils, and myrtle-branch in r. hand from which hangs a yellow *taenia*; in l. hand he holds out a *phiale* containing flowers and a fruit. Confronting him is a female figure leaning forward, with r. foot on raised ground, holding out a wreath in l. hand; she has hair tied in a bunch under an open embroidered cap, earrings, necklace, bracelets, long girt chiton and *apoptygma*, and white sandals, in r. hand an embroidered *taenia*. Above are a window, a rosette, and a *phiale*; below, a pomegranate; the ground-lines are indicated.

(b) Two *ephebi* confronted, each with himation over one shoulder, sandals, and staff; on the l. is a ball, and between them a window.

- F 328.** PELIKÈ. Ht. $13\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with faded accessories of white and yellow. On the neck, (a) rosettes and dots, (b) laurel-wreath. Under the handles, palmettes; below, all round, maeander.

(a) Female figure to l., with hair in a bunch under an embroidered open cap, earrings, necklace, bracelets, long girt chiton, and shoes, in r. hand a mirror, in l. a *pyxis* on which is a cross patée. Before her is a youth seated, with drapery under him, holding out a *phiale* in r. hand, in l. a large branch. Between them is an embroidered *taenia*; above, on the extreme r., a window; behind the female figure, a white *taenia*.

(b) Two *ephebi* confronted, with sandals, wrapped in himatia; the one on the l. has his himation over l. shoulder, and holds a staff. Above, *halteres*.

- F 329.** PELIKÈ. Ht. $15\frac{3}{8}$ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Above, (a) palmettes and pendants, (b) laurel-wreath. Under the handles, palmettes; below, all round, maeander.

(a) Female figure seated on a rock to l., with hair in a bunch, embroidered cap, earrings, necklace, bracelets, long girt chiton fastened on the shoulders, and shoes, in r. hand a mirror, in l. a fan; on either side of her is a branch. Facing her is **Eros**, with curls, wreath, bracelets, beads round r. thigh, anklet on r. leg, wreath in r. hand; in l. hand he holds out a *phiale* with fruit; behind him is a *phiale*. Above are two rosettes and a small bird flying to l., holding an embroidered *taenia* in its claws.

(b) Two *ephebi* confronted, wrapped in himatia, with white fillets and sandals; the one on the l. has a staff, the other a strigil. Above, a rosette and a window; on the r., a *stelè*.

- F 330.** PELIKE. Old No. 1407. Ht. 14 $\frac{3}{8}$ in. Bequeathed by Miss Auldjo, 1859. Designs red on black ground, with accessories of white and yellow. Above, (a) rosettes and white spots, (b) laurel-wreath. Under the handles, palmettes; below, all round, maeander.

(a) Female figure seated on a rock to r., with hair tied in a top-knot, open cap radiated in front, earrings, necklace, bracelets, long chiton fastened on shoulders, with stripe down the side, girdle with white studs, and white sandals, in r. hand a large branch, in l. a *phiale* containing fruit and myrtle-branches. Confronting her is a youth with fillet and l. hand muffled in drapery, holding a staff; in r. hand he holds up a fan. Above is an ivy-leaf; between them a convolvulus-flower; ground-lines indicated.

(b) Two *ephebi* confronted, with fillets and sandals, wrapped in bordered himatia; the one on the r. has a staff. Above, an ivy-leaf and a *stylus* and tablets.

- F 331.** AMPHORA. Old No. 1429. Ht. 3 ft. 1 $\frac{3}{4}$ in. From Ruvo. Millingen and Steuart Colls. *Ann. dell' Inst.* 1840, pls. N, O, p. 171; *Arch. Zeit.* 1853, pl. 54, 1, p. 42; *Mélanges d'Archéol.* 1881, p. 361; Gerhard, *Archaeol. Intelligenzblatt*, März 1835; Jahn, *Vasensamml. zu München*, p. xliii., note 245; *Gaz. Arch.* 1875, p. 20; Kretschmer, *Gr. Vasenschr.* p. 215; *C. I. Gr.* 8422. Repaired and restored. Designs red on black ground, with accessories of white and yellow; carefully executed. Shape as Vol. II. Fig. 40. Round the lip, vine-wreath; on the neck, each side, palmettes and a row of dots; under the handles, palmettes. On the shoulder, (a) flowers, (b) rosettes and dots; below, egg-moulding. On the body, between the two rows of designs, vine-wreath; below, all round, maeander.

On the shoulder: (a) Female head to the front, issuing from a flower which spreads out in luxuriant tendrils and blossoms each side; the head has curly hair, radiated fillet and necklace, and is painted white with yellow markings. (b) Female head to l., issuing from a flower; hair tied in a bunch, open cap radiated in front, earrings, and necklace; on either side, tendrils.

On the body, two rows of designs: 1. (a) **Meeting of Pelops and Oinomaos** at the altar of Zeus (cf. F 271 and F 278): In the centre is the altar painted white; behind it, a *stelè* with white abacus, down the front of which is painted in white: ΔΙΟΣ, '(the altar) of Zeus.' Above the *stelè* is a youthful head slightly inclined to l., with thick curls and eyes closed; above it is incised: ΠΕΡΙΦΑΣ, *Περίφας*. On the r. of the altar is **Oinomaos** to l., holding out a *phiale* in r. hand over the altar, as if pouring a libation; above him is incised: ΟΙΝΟΜΑΟΣ, *Οινόμαος*. He is bearded, and wears a white crested helmet, short bordered chiton with band on which four swans are embroidered, white linen cuirass with shoulder-straps and a floriated cross on the breast, belt with egg-moulding, ornamented with patterns in yellow, bordered chlamys fastened with a *fibula* in front, and *endromides* with tops turned over. He holds a spear or sceptre in l. hand, and a sword is slung at his l. side; the lower part of his figure has been repainted. On the l. of the altar is **Pelops** standing to r., with l. leg crossed over r., and r. hand on hip; above him is incised: ΠΕΛΟΣ, *Πέλος*. He is beardless, and wears a Lydian tiara ornamented with spirals and white ridged crest and lappets (cf. Kepheus on F 185), short embroidered chiton and under-garment with long sleeves, ornamented with

palmettes and rings respectively; bordered chlamys fastened in front with a *fibula*, girdle and cross-belt ornamented with white studs, and *endromides* with buttons and tops turned over. A sword is slung at his side, and in his l. hand are two spears; behind him hang a white *pilos* and a sword. On the l. is **Steropè** to r., looking back at Hippodameia, whom she leads forward, holding her l. wrist with r. hand; she has white hair, and wears long chiton, bordered himation veiling her head, and shoes; in her l. hand is a fan. **Hippodameia** has long curls, and wears a beaded *ampyx* ornamented with palmettes, earrings, double necklace, bracelets, and sandals; long girt embroidered chiton with looped-up sleeves and *apoptygma*, down the front of which is a broad stripe of lozenge-pattern with white dots; bordered himation at the back veiling her head, which she draws forward in r. hand. Above her is incised: ἭΠΠΟΔΑΜΕΙΑ , *Ἥπποδάμεια*. Between these two figures is a youthful head with curly hair and a Phrygian cap with lappets, looking downwards to r., above which is incised ΠΕΛΑΓ. . . . , *Πελάγ[ων]* (see Paus. vi. 21, 11, and cf. B 601₁₃). On the r. is **Myrtilos** moving away and looking back, beardless, with curly hair and bordered chlamys fastened with a *fibula* in front, in l. hand a wreath, in r. a wand; the lower part of his figure has been repainted; above him is incised ΜΥΡΤΙΑΟΣ , *Μύρτιλος*. On the extreme r. is **Aphroditè**, seated to l., with hair tied in a bunch, open cap radiated in front, earrings, double necklace, bracelets, long chiton with looped-up sleeves and girdle, bordered himation, and sandals; in l. hand she holds a string attached to a magic wheel (cf. F 223) lying on the ground. She holds up two fingers of r. hand as if conversing with **Eros**, who hovers above to l., looking back at her; he has hair gathered in a knot, open cap radiated in front, earrings, double necklace, bracelets, anklet on l. leg, in r. hand an embroidered *taenia*, in l. a *phiale*. Above these two figures is incised respectively: ΑΦΡΟΔΙΤΗ , *Ἀφροδίτη*, and ΕΡΩΣ , *Ἔρως*. The ground-lines are indicated as usual. The scene apparently takes place before the palace of Oinomaos, represented by the *pilos* and sword hanging up, and by the two heads, which are probably those of former suitors slain by Oinomaos.

[A similar subject on a large crater in the Soane Museum (the Cawdor vase; see Michaelis, *Ancient Marbles in Gr. Britain*, p. 481); for Myrtilos and Aphroditè, cf. *Gaz. Arch.* 1875, pls. 5-6.]

(b) In the centre is a female figure to l., with l. leg crossed over r., leaning on a white *stelè*; she has hair in a bunch, open cap radiated in front, earrings, double necklace, bracelets, long girt chiton, himation, and sandals, in r. hand a wreath, in l. an embroidered *taenia*. Before her is a youth seated to r., with drapery under him and myrtle-wreath, in r. hand a staff, in l. a *phiale* containing fruit; between them is a *taenia*, and above, an *ixnys* flying to r. with an embroidered *taenia* in its claws. On the l. is a female figure moving to r., with hair in a bunch, open beaded cap, earrings, double necklace, bracelets, long girt chiton, and shoes, in r. hand a bunch of grapes, in l. a large flower. She looks back at a youth to r., with l. foot raised on a rock, myrtle-wreath, and

drapery over l. arm, holding out a wreath in both hands; above is a rosette. On the r. is a youth to the front with myrtle-wreath, chlamys over arms, staff in l. hand and mirror in r., looking back at a female figure to l., who holds out a white *alabastron* to him in r. hand; she has hair tied in a bunch, open cap radiated in front, earrings, double necklace, bracelets, long girt chiton, and sandals, in l. hand a wreath, over her r. arm a white *taenia*; above are two rosettes. The ground-lines are indicated.

2. On the lower row, a frieze representing offerings at a tomb: In the centre is an altar on a base with two bands of white dots; above it is an Ionic capital on which stands a fluted *hydria*; above hangs a white *taenia* with dots. On the r. is a female figure approaching, about to place an embroidered *taenia* on the *hydria*; she wears bracelets; her figure is almost entirely repainted. Next is a youth seated to r., looking back, entirely repainted; behind him, a rosette and a flower; before him, a white *taenia*. Next, a similar youth to l., wearing a wreath, all but the top of his head repainted; behind him, a star of nine points. Next are two female figures, almost entirely repainted; the first to l. with radiated cap and sandals, holding out an embroidered *taenia* in r. hand; the other seated to the front, holding a fan in r. hand and a box in l. Further to the r. are four figures moving to l.; first, *Eros* running, looking back, with embroidered *taenia* in r. hand and *phiale* in l., mostly repainted. Next is a female figure with hair gathered in a radiated *opisthosphendonè*, earrings, double necklace, long chiton, and himation in which l. hand is muffled, in r. hand a large branch with fruit; before her is a laurel-branch. Next, a youth looking back, with myrtle-wreath and drapery over arms, in r. hand a mirror; on his l. hand is perched an *ixnx*, and before him is a flower; his figure is slightly restored. Behind him is a female figure running, with bracelets, long chiton, sandals, and wreath in l. hand, mostly repainted; before her, a rosette and a plant. Next to these is a female figure moving to r., with hair tied in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton, himation over l. arm held up in r. hand, and sandals; on her l. hand is a goose (?) to l. Before her is a female figure looking back, similarly attired, with himation round body and wreath in r. hand from which hangs a white *taenia*, in l. a *pyxis* and embroidered *taenia*. Lastly, a female figure seated to l. looking back at the altar, with hair gathered in a radiated *opisthosphendonè*, earrings, double necklace, bracelets, long chiton, himation, and sandals, in r. hand an Apulian *sistrum*, in l. a box with open lid, and an embroidered *taenia*. The ground-lines are indicated here and there, with occasional flowers.

F 332.

AMPHORA, with cover. Ht. 2 ft. 11 in. From the Basilicata. Blacas Coll., 1867. Durand Coll. 203. Winkler, *De Inferorum repraesentationibus*, p. 23. Designs red and white on black ground, with yellow accessories. On the neck, each side, palmette and egg-moulding; below the designs, all round, maeander. On the shoulder, (a) above the design, rosettes and dots; below, egg-moulding; (b) wave-pattern and palmettes. The designs on the body are in two rows, divided by a band of (a) maeander in perspective, red and white, (b) rosettes and dots; the obverse designs are separated from those on the reverse by palmettes.

On the shoulder (a): Head of **Hera** (?) turned half to l., with curly hair, white *stephanè* on which are yellow crenelle and chevron patterns, earrings, and double necklace, resting on a flower which branches out on either side in luxuriant blossoms and tendrils; on either side of the head, an *alabastron* (?).

(a) 1. **Scene in Hades** (cf. *St. Petersburg Cat.* No. 424): In the centre is **Pluto** seated to l. on a seat painted white, with moulded legs, and maeander along the side; his feet rest on a footstool. He is bearded, with curly hair, long chiton with embroidered border round the top, girdle with white studs and vandyked borders, purple under-garment with long sleeves, himation, and *endromides* with rows of buttons; in r. hand he holds out a *phialè*, in l. is a tall sceptre with white dots, the top formed by a white Ionic capital, on which is perched a white eagle to l. with open wings. Before him is **Persephonè** to the front looking to r., with hair in a knot under an open cap and white radiated *stephanè*, earrings, double necklace, bracelets, long girt chiton, himation, and white sandals; with r. hand she draws forward her himation, in l. she holds a wreath; her l. arm rests on a torch with six arms (cf. F 277 and F 278), painted white. Between them hang a white *petasos* and a sword; behind Pluto is a white incense-burner; to the l. of Persephonè is a large mirror on the ground, the handle in the form of a nude figure, painted white, supporting the mirror with her arms (cf. F 298 and F 335). On the r. is **Hermes** to l. leaning against a laver painted white with egg-moulding round the top, on a fluted stem; he is beardless, with long curls, white *petasos* slung at back, chlamys fastened with a *fibula* in front, winged *endromides*, *caduceus* in l. hand, two fingers of r. hand extended to Pluto as if addressing him. Behind the laver is a large *kylix*; above **Hermes**, a *prochoös* and a white ball. On the left is **Aphrodite**, seated to l. on a folding-stool with chevron-pattern along the top, looking back; her hair is tied in a bunch, with tresses over shoulders, and she wears an open beaded cap, earrings, double necklace, bracelets, long chiton, himation, and white sandals. In her r. hand are an open box painted white and a white ball with patterns in yellow, hanging by a string, in l. a parasol also painted white; she leans against a laver (as before). The ground-lines are indicated as usual.

[This scene probably represents **Hermes Psychagogos** about to conduct **Persephonè** back to earth: cf. the *kylix* by **Xenocles**, B 425.]

2. **Toilet-scene**: In the centre is a female figure seated to l. on a white Ionic capital; her hair is tied in a bunch, and she wears open beaded cap, earrings, necklace, bracelets, long girt chiton with stripe down breast and side, and white sandals. In her r. hand is a *pyxis* ornamented with a cross patée, containing flowers, in l. hand a *tympanon*; behind her is an embroidered *taenia*. Before her is a youth seated to l., looking back, with beaded fillet, sandals, and drapery under him, in r. hand a *phialè* with flowers, in l. a bunch of grapes; below him, ground-lines. On the r. is **Eros** seated on a rock to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over

r. shoulder and round l. thigh, anklet on l. leg, and white sandals, in r. hand a large flower ; below him, a plant.

(b) 1. In the centre is **Eros** seated to l. on a rock, as in the last scene, in r. hand a *phiale* containing three sprigs of myrtle, and a wreath. Before him a female figure advances, with hair tied in a bunch, striped open cap, earrings (?), necklace, bracelets, long girt chiton, and white sandals ; in r. hand a wreath from which hangs a white *taenia*, in l. a *pyxis* ornamented with a cross patée, on which is fruit. Behind her is a *taenia*, and before her a laurel-shrub ; below are ground-lines. Behind Eros is a female figure to l., as the other one, with long tresses falling over shoulders ; she has a wreath in r. hand from which hangs a white *taenia*, and her l. hand rests on a white *stelè*, holding a wreath. Before her is a laurel-shrub.

2. **Offerings at stelè** : In the centre is the *stelè*, with white top and base ; round it are tied a white and a black *taenia*. On either side is a female figure seated on raised ground, turned away from the *stelè* but looking back ; each has hair in a knot, open beaded cap, earrings, necklace, bracelets, long girt chiton fastened on shoulders, and white sandals. The one on the l. has a mirror in r. hand and a bunch of grapes in l. ; the other has a mirror in l. hand, and in r. a *tympanon* and a *pyxis* ornamented with a cross patée, containing flowers ; below her is a rosette. The ground-lines are indicated.

F 333. AMPHORA. Ht. 2 ft. 4 in. From Ruvo. Temple Coll., 1856. Designs red and white on black ground, the white much worn away. On the neck, palmettes and tongue-pattern, black on red, and wave-pattern, red on black. Under the handles, palmettes ; below, all round, maeander.

(a) **Offerings at heroön** : In the centre is a distyle Ionic *heroön*, with an ivy-wreath on the base, in which is the figure of a youth standing to r., with chlamys over l. arm held in r. hand, and two spears in l. hand. On the l. of the *heroön* is a youth to the front looking to r., with l. leg crossed over the r., fillet, l. arm muffled in drapery, in r. hand a *taenia*. On the r. is a female figure to l., with hair in a bunch, open cap, bracelets, long girt bordered chiton with *apoptygma* to hips, and sandals ; in r. hand a branch of ivy, with l. she holds up the edge of her *apoptygma*. Above her is a wreath ; below, a flat basket containing fruit ; below the youth on the l., a *phiale* ; above him, a wreath.

(b) **Offerings at stelè** : In the centre is a tall *stelè* on a base ornamented with an ivy-wreath ; round the top are white bands, and lower down a white *taenia* tied round it ; on the base and on the top, fruit. On the l. is a youth to r., with fillet, drapery over l. arm, wreath in r. hand and white *taenia* in l. ; above him a rosette ; below, a palm-branch. On the r. is a female figure to l., with hair in a bunch, open cap radiated in front, necklace, bracelets, long girt chiton fastened on shoulders, and sandals, in l. hand a wreath, in r. a *phiale* containing fruit and a white *taenia*. Above, a rosette ; below, a palm-branch. The ground-lines are indicated on both sides.

F 334. AMPHORA. Old No. 1431. Ht. 2 ft. 3 in. Hamilton Coll. Designs red, white, and yellow, on black ground. On the lip, white laurel-wreath. On the neck, (a) palmettes in red

on black, egg-moulding, white rays and rosettes; (*b*) palmettes, egg-moulding, tongue-pattern, and wave-pattern, all in black on red. Below the handles, palmettes; below, all round, maeander.

On the neck (*a*): Female head to l., white with yellow markings, hair tied in a bunch under an open embroidered cap, earrings and necklace; on either side, luxuriant flowers and tendrils.

(*a*) **Offerings at heroön**: In the centre is an Ionic distyle *heroön*, painted white (the inside red), with maeander on the base, white on red ground, between white bands; on the pediment a disk, and on the apex and angles, palmettes and volutes. In the *heroön* is the figure of a youth seated to l., looking back, painted white with yellow markings; he has white drapery under him, and in r. hand a white *phalos* with crest and cheek-pieces; his l. hand holds a spear and rests on a shield painted white; above him is a white *taenia*. On the r. is a youth to l., with wreath, and l. hand muffled in drapery, holding a staff; in r. hand he holds out a *cantharos*, and from his r. arm hangs an embroidered *taenia*. On the l. is a female figure to r., with hair tied in a bunch, striped open cap, beaded fillet, earrings, double necklace, bracelets, long chiton, girdle with white studs, and yellow sandals; her l. foot is raised on a rock, and she holds out a wreath in r. hand and in l. a *situla* with yellow markings. Above the youth on the r. is an ivy-leaf.

(*b*) **Offerings at stelè**: The *stelè* stands on a high base, and has white mouldings round the top; round it are tied a black and a white *taenia*, and round the base a black one; on either side hangs an embroidered *taenia*. On either side is a youth facing the *stelè*, with fillet, himation over one shoulder, and sandals, holding out an ivy-leaf.

F 335.

AMPHORA. Ht. 2 ft. 5½ in. From Bari. Temple Coll., 1856. Designs red and white, with yellow accessories, on black ground. On the lip, vine-wreath; on the neck, either side, a palmette. On the shoulder, (*a*) egg-moulding, tongue-pattern, and laurel-wreath; (*b*) tongue- and wave-patterns. Below the handles, palmettes; below, all round, maeander and crosses.

(*a*) **Offerings at heroön**: In the centre is a distyle Ionic *heroön*, painted white, the beams of the roof visible inside; it stands on a high base with volutes and dots in white on a red band, and at the angles of the pediment are volutes. Within is the figure of a youth seated to l., painted white with yellow markings; drapery under him, in l. hand a *phiale* with fruit and sprays, and a wreath, all white. Above hangs a *hydria*, and on the r. a *phalos*; the l. arm of the youth rests on a shield, and below him is a *hydria* on its side; all these objects are painted white. On the l. is a female figure to r., with hair tied in a bunch, open white beaded cap, earrings, necklace, bracelets, long chiton fastened on shoulders with girdle ending in white studs, himation and white sandals; in r. hand a wreath and a white *taenia*, in l. a mirror and an embroidered *taenia*; above her is an embroidered *taenia*. On the l. is a similar female figure (no girdle), with an embroidered *taenia* in r. hand and a large mirror in l., the handle

in the form of a nude female figure painted white, supporting the mirror with her arms (cf. F 332). Above is an ivy-leaf; the ground-lines are indicated.

(b) Two *ephebi* confronted, each with himation over l. shoulder, sandals, and staff, standing on either side of a *stelè*, on a level with the top of the base. Round the *stelè* is tied a *taenia*, and another round the base; on either side of it is a rosette; behind each *ephebos*, an ivy-leaf.

F 336. AMPHORA. Old No. 1430. Ht. 24½ in. Hamilton Coll. Designs red on black ground, with white accessories. Round the lip, white laurel-wreath; on the neck, each side, laurel-wreath and tongue-pattern; below the handles, palmettes; below, all round, maeander.

(a) **Offerings at a tomb:** The tomb is painted white and stands on a base with white bands; on it is an *amphora* with a nude male figure moving to r., and various patterns, painted in black on red; on the shoulder hangs a white *taenia*. On the l. is a female figure to r., with hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton with a stripe down the side, and sandals, in r. hand a wreath, in l. a *phiale* containing fruit, and a *taenia*; above, a *taenia*. On the r. is a youth to l., with white fillet and himation over l. arm, in l. hand a white staff, holding up a wreath to put on the *amphora*; before him is a *taenia*, and above him a white *taenia*. The ground-lines are indicated.

(b) Two *ephebi* confronted, each with staff and himation over l. shoulder; between them is a Doric column, and above the one on the r. hangs a *taenia*.

F 337. AMPHORA. Ht. 14½ in. From Nola. Blacas Coll., 1867. Designs red on black ground, with slight accessories of white and yellow. On the neck, (b) a palmette; on the shoulder, wave-pattern. Below the handles, palmettes; below the designs, wave-pattern.

On the neck: (a) Youthful head to l., wearing wreath.

(a) Youth to l., leaning against a *stelè* on which his chlamys is laid; he wears a wreath, and his r. hand is raised as if conversing with a female figure before him. She wears a close cap, long chiton, himation, and sandals, and holds a yellow *prochoös* in l. hand; in r. she holds out a *phiale* to the youth. Above is a row of white dots; behind each figure, a *phiale*.

(b) **Eros** running to l., looking back, and holding a wreath in l. hand and a ball in r.; he wears a fillet, anklet on l. leg, and sandals. In the field, three *phiale*; on the ground, two plants.

F 338. AMPHORA. Ht. 20½ in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with white and yellow accessories (both sides). On the neck and shoulder, each side, tongue-pattern, egg-moulding and ivy-wreath. Below the handles, palmettes; below, all round, wave-pattern. Shape as Fig. 7.

(a) Female figure to l., with hair gathered up under a double *sphendonè*, necklace, long embroidered chiton fastened on the shoulders, white girdle, and embroidered under-garment with long sleeves, bordered himation, and sandals with rows of buttons, holds out r. hand to a comic actor(?) who moves away to l. looking back. He is of smaller stature, and is bald, with a high nose,

PLATE IV.
Fig. 2.

white hair and beard with yellow markings; he wears a short chiton fastened on shoulders, white belt, bordered himation, embroidered under-garment with long sleeves, and *endromides* with tops turned over and rows of buttons; his l. hand is muffled in his himation, and in his r. is a crooked staff. Above are a ball and a *pyxis*, also three rosettes of dots; between the figures, a myrtle-twigg.

(b) Two *ephebi* confronted, wearing radiated beaded fillets and sandals; the one on the l. is wrapped in a bordered himation and holds a myrtle-twigg; behind him is another myrtle-twigg. The other has a knotted staff in r. hand, and wears his himation over l. shoulder; between them, a *phiale* and a rosette of dots.

- F 339.** AMPHORA. Old No. 1432. Ht. 15½ in. Bequeathed by Miss Auldjo, 1859. Foot repaired. Designs red on black ground, with accessories of white. On the lip, white laurel-wreath; below the handles, palmettes; on the shoulder (b), rude tongue-pattern and dots. The bottom of the vase is pierced. Shape as Vol. II. Fig. 40.

On the shoulder in front: Female head to l., with embroidered open cap radiated in front, earrings, and double necklace; on either side, volutes.

On the body: (a) Similar colossal female head to l., with hair tied in a bunch and curls hanging behind the ear; in the field, a rosette. (b) Similar colossal head.

- F 340.** AMPHORA. Old No. 1585. Ht. 19½ in. From Apulia. Foot broken. Designs red on black ground, with white accessories. Cylindrical body and narrow neck. The handles are in the shape of double volutes. On the neck, in front, palmettes painted in white; on the shoulder, tongue-pattern and a pattern of volutes in white; at the back, tongue-pattern. Under the handles, palmettes.

(a) *Eros* seated on part of a fluted column, to r. looking back, with hair tied in a bunch under an open cap radiated in front, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, and sandals with studs, drapery on the column under him; in l. hand he holds a *pyxis* with white patterns, and a bunch of grapes. In the field, two flowers; round the column is a string of beads.

(b) Female head to l., with hair tied in a knot under a striped cap radiated in front, earrings, and necklace.

- F 341.** AMPHORA. Ht. 19½ in. From Bari. Temple Coll., 1856. Designs red and white on black ground, with details in yellow. Shape as last vase. Underneath the lip, a pattern of chevrons; on the neck, (a) palmettes and egg-moulding, (b) a palmette and maeander. On the shoulder (b), palmettes; under the handles, palmettes; below the designs, all round, wave-pattern.

On the shoulder (a): Female head to l., with close striped cap, all painted white; on either side luxuriant convolvulus-flowers.

(a) An Ionic distyle *heroön*, painted white, with a crenelle-pattern on the base; on the pediment, a disc between two trefoils; on the cornice, volutes. Within it is a female figure seated to l. on an Ionic capital, all painted white; she has hair tied in a bunch behind under an open embroidered cap, necklace, bracelets, and long girt chiton; in r. hand she holds up a *phiale* and wreath.

(b) Female figure running to r. looking back, with hair in a bunch, beaded fillet, earrings, necklace, long girt chiton with white studs on the shoulder and girdle, and sandals, in r. hand a mirror, in l. a bunch of grapes.

- F 342.** LEKANÈ. Ht. $9\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. *Él. Cér.* iv. pl. 36. Designs red on black ground; repaired and restored. The cover is lost, although given in the illustration in the *Él. Cér.* Shape as Fig. 10. On the shoulder, palmettes and lotos-flowers, and under each handle a ball; below, zigzags. Below the handles, palmettes with tendrils.

(a) Female figure seated to l., with hair tied in a knot at the back and thick curls in front, *opisthosphendonè*, and long chiton with *apoptygma* fastened on shoulders; an *ixnux* is perched on the outstretched finger of her r. hand. Above is a window (?); behind her, a myrtle-branch.

(b) Eros seated on a rock to l., holding up two palm-branches in r. hand; restored, except Eros' feet, hands, tips of wings, and palm-branches.

- F 343.** LEKANÈ, with cover. Old No. 1595. Ht. $12\frac{5}{8}$ inch. Hamilton Coll. D'Hancarville, i. pl. 59. Designs red on black ground, with white accessories. On the shoulder, wave-pattern and four knobs; a similar knob on each handle; below the handles, palmettes. The cover probably does not belong to the vase. Round the bottom of the cover, wave-pattern; above, two female heads to l., with close embroidered caps, radiated in front, and necklaces; between them, palmettes. The top is in the form of a small lekanè on which are two female heads and palmettes, as before; one handle is broken off; the cover of this is formed by a small lekythos with stand, on which are two female heads confronted, with close caps and necklaces.

(a) Woman dancing to r., in Phrygian cap with white border, embroidered jerkin and *anaxyrides* in one piece, over which is a short embroidered chiton rolled over the girdle, and embroidered sandals; her hands are clasped over her head. In front of her is a ball; behind her, an Ionic column painted white. This dance is known as *ἑκλασμος* (see *Arch. Anzeiger*, 1891, p. 169).

(b) *Ephebos* to l., wrapped in a himation, sandals as the Amazon; in front of him a *pyxis* ornamented with a star, and a *phiale*; behind him, a ball.

- F 344.** LEKANÈ. Ht. $8\frac{3}{8}$ in. From Fasano. Temple Coll., 1856. No cover. Designs red, white, and yellow, on black ground, carefully painted. On the shoulder, each side, three rosettes; below the handles, palmettes.

(a) Female head to l., painted white, with hair gathered in a bunch under an embroidered white cap, long curls over shoulders, and necklace; hair, features and ornaments in yellow; the head rests on a flower, which spreads out in luxuriant tendrils and blossoms all over the field.

(b) Female figure to l., with hair in a bunch under a cap radiated in front, necklace, bracelets, long girt chiton, in r. hand a myrtle-bough, in l. a bunch of grapes; behind her, a window.

- F 345.** LEKANÈ. Old No. 1598. Ht. $6\frac{1}{2}$ in. Hamilton Coll. Designs red on black ground, with slight accessories of white. No cover. On the shoulder, knobs and tongue-pattern; below the handles, palmettes.

(a) Eros moving to l., with hair in a knot, fillet, and sandals, raising r. hand to mouth.

(b) *Ephebos* to r., with fillet, wrapped in a bordered himation.

- F 346.** LEKANÈ. Old No. 1600. Ht. $6\frac{1}{8}$ in. Repaired. No cover. Designs red on black ground, with white accessories. On the shoulder and handles, small knobs ; below the handles, palmettes.

(a) *Eros* to l., with hair in a bunch, open cap, earrings, necklace, bracelets, anklet on l. leg, and sandals ; in r. hand a mirror, in l. a bunch of grapes. In the field, two rosettes.

(b) Female figure to l., with bracelets, long chiton, sandals, wreath in r. hand, and *tympanon* held up in l. ; her figure is largely obliterated. In the field, a *taenia*, a rosette, and a myrtle-twigg.

- F 347.** LEKANÈ. Old No. 1602. Ht. $6\frac{1}{8}$ in. Towneley Coll. No cover ; one handle and part of shoulder lost. Designs red on black ground. Below the designs, wave-pattern ; below the handles, palmettes.

(a) Female figure to l., with hair in a knot behind, *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton fastened on shoulders, hands extended, in r. a bunch of grapes, in l. a myrtle-branch.

(b) Youth to l., with wreath, sandals, and drapery over l. arm, r. hand extended holding a strigil ; before him a ball (?) and myrtle-branch.

- F 348.** LEKANÈ. Old No. 1601. Ht. 6 in. No cover. Designs red on black ground, with slight accessories of white. Below the handles, palmettes.

(a) *Eros* to l. with r. foot raised on a rock, hair tied in a knot, radiated open cap, bracelets and anklets, in r. hand a wreath, in l. a mirror. In the field, an ivy-leaf, rosette, and *phiale*.

(b) Female figure moving to l., with open cap, long chiton, and sandals, in r. hand a *phiale* full of fruit, in l. a mirror ; in front of her a *taenia*.

- F 349.** LEKANÈ. Ht. $7\frac{1}{8}$ in. Blacas Coll., 1867. No cover. Designs red on black ground, with white accessories. On the handles and shoulder, knobs ; on the shoulder, tongue-pattern ; below the handles, palmettes.

(a) *Eros* to l., with hair in a knot, radiated *ampyx*, bracelets, and anklets, *thyrsos* in r. hand, flesh painted white.

(b) Female head to l., with close cap and necklace.

- F 350.** LEKANÈ, with cover. Ht. $15\frac{3}{8}$ in. From Canosa. Castellani, 1873. Designs red on black ground, with accessories of white and yellow. On the shoulder and below the handles, palmettes. On the cover, wave-pattern and palmettes. The top of the cover is in the form of a lekanè, with cover in the form of a lekythos, on which is painted in white, with details in yellow, a female head to l., with hair in a knot and necklace.

(a) Female figure seated to l. on a white *stèle*, round the top of which is a double band ; she has hair in a knot, open cap radiated in front, earrings, necklace, bracelets, long girt chiton, and shoes, in l. hand a *phiale* with fruit. Facing her is a female figure as the last, holding out a mirror in l. hand and a situla (partly faded) in r. ; above are a window, two leaves and two rosettes.

(b) Two *ephebi* confronted, with beaded fillets, sandals, and himatia; between them, three rosettes; above, a window.

- F 351.** HYDRIA. Old No. 1379. Ht. 13½ in. Payne Knight Coll. Much restored, especially the heroön and the figure therein. Design red and white on black ground, with slight accessories of yellow. Shape as Fig. 8. On the neck, laurel-wreath; below the design, maeander and crosses; at the back, palmettes and rosettes.

Offerings at heroön: An Ionic distyle *heroön* on a lofty base, painted white, the inside red, the beams of the roof being indicated; on the base are patterns in white on red (modern); in the pediment three white spots, and at the apex and angles are palmettes. Within the *heroön* is the figure of a female looking to l., with l. arm resting on a *stellè*, on which is a diaper pattern in white; she has long curly hair floating behind, striped open cap, earrings, necklace, bracelets, long girt chiton, himation painted red with white spots and border of white dots, and white sandals; her flesh is painted white, and in r. hand she holds up a mirror. The female figure and the *stellè* are almost entirely repainted. On the l. is a youth to r., with wreath, chlamys over l. arm and held in r. hand, and sandals, in l. hand a palm-branch; behind him, a plant. Above is a female figure seated to r., with cap, radiated fillet, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and embroidered sandals; in r. hand she holds out a wreath, in l. a *pyxis* ornamented with a cross patée, on which is fruit; before her is an embroidered *taenia*. On the r. is a female figure to l., with hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton, and sandals, in r. hand a *taenia*, in l. a *phialè*. Above, behind, is a similar female figure seated to l., with a wreath in l. hand and box in r. with open lid. Below the handle are a laurel-branch and a large basket ornamented with various patterns and containing fruit, standing on a table covered with patterns of white dots; beyond, on rising ground, is a flower; the ground-lines are indicated.

- F 352.** HYDRIA. Old No. 1381. Ht. 22½ in. From Ruvo. Stuart Coll. Designs red and white on black ground, with yellow accessories. Round the lip, egg-moulding; on the neck, band of palmettes and lotos-flowers and white pendants. Below the design, maeander and crosses; at the back, palmettes. Shape as Vol. III. Fig 4.

Offerings at heroön: A distyle *heroön* painted white, the inner parts red, the beams of the ceiling, triglyphs, and metopes being indicated in rude perspective; down the sides are volutes in white on red, and on the base a large pattern of maeander and stars in white on red; on the top, three large palmettes; on each side of the *heroön*, a *taenia*. Within it is a female figure seated to l. on a chair painted white with moulded legs; her figure and drapery are painted white with yellow markings. She has curly hair and wears an *opisthosphendone*, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and sandals; in r. hand she holds up a mirror, and above is a ball. Before her is a similar female figure, holding in l. hand an embroidered *taenia*

PLATE XI.

and box with open lid, supported by r. hand. On the l. on the level of the top of the base of the *heroön* is a female figure to r., with l. foot raised on a rock; her hair is gathered in a bunch, and she wears radiated double *sphendonè*, earrings, bracelets, long girt chiton with engrailed stripe down the side, and sandals; in each hand a wreath, in l. a *phiale* with fruit. Behind, an embroidered *taenia*, rosette, and *cista* ornamented with various patterns, on which is fruit; below, a laurel-branch. Above is a female figure seated to r. on a rock, holding a fan in l. hand; she wears a radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton with engrailed stripe down side, bordered himation over lower limbs, and sandals. Behind her is a ball, and before her a large basket ornamented with maeander, containing an *alabastron* and fruit. On the r., on the lower level, is a female figure to l., with hair tied in a bunch, radiated *ampyx*, earrings, necklace, bracelets, long girt chiton with engrailed stripe, bordered himation drawn forward in r. hand, and sandals. Behind her is a female figure with r. elbow resting on a *stèle* ornamented with diaper-pattern and ivy-leaves in white; she looks downwards to l., and holds in r. hand a mirror, in l. a tendril. Her hair is tied in a bunch, and she wears a radiated double *sphendonè*, earrings, necklace, bracelets, chiton as the last, and sandals; on the r. is a rosette. Above is a female figure seated to l. on a rock, with close embroidered cap, earrings, necklace, bracelets, chiton as before, bordered himation over lower limbs, and sandals; in r. hand she holds out a fruit, and behind her is an embroidered *taenia*. Rocky ground, indicated by plants and large stones.

[Both in subject and in drawing this vase seems to have been influenced by the Attic sepulchral reliefs of the fourth century B.C. Cf. for the central group *J. H. S.* xiv. pl. 11.]

- F 353.** HYDRIA. Old No. 1377. Ht. 14 $\frac{3}{8}$ in. From Apulia. Durand Coll. 608. Design red, yellow, and white, retouched, on black ground. Round the lip, wave-pattern; on the neck, myrtle-wreath with a flower in the middle; below the design, maeander all round; at the back, palmettes and tendrils. Shape as Fig. 8.

Offerings at heroön: A distyle Ionic *heroön*, the columns and ornaments painted yellow, inside which is a large acanthus-plant; on the basement a row of leaf-shaped objects; in the centre of the pediment is a disk, and on the top, palmettes. On the l. is a female figure approaching, with hair in a bunch, open cap, long girt chiton, and bracelets, in r. hand a wreath, in l. a *phiale* with fruit; before her are a *taenia*, and above and below three rosettes. On the r. is a female figure seated on a rock to r., looking back, with hair in a bunch, open cap, necklace, long girt chiton, and sandals, in l. hand a mirror; above her, an embroidered *taenia* and a rosette. The ground-lines are indicated, sloping down from l. to r.

- F 354.** HYDRIA. Old No. 1373. Ht. 14 $\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, iii. pl. 65. Lip restored. Design red on black ground, with accessories of white and yellow. On the neck, laurel-wreath; below the design, maeander; at the back, palmettes. The bottom of the vase is pierced.

Offerings at stelè: In the centre is a *stelè* with spirals on the base; on the top a fruit and a large *kylix* with white markings; round the *stelè* is tied a *taenia*, and on the r. are two yellow *taeniae*. On the l. is a female figure to r. on raised ground, with hair in a bunch, radiated open cap, beaded fillet, earrings, necklace, bracelets, long girt chiton, himation on l. arm, and sandals, in r. hand a branch, in l. a *pyxis* ornamented with a cross patée. On the r. is a female figure advancing down a slope, as the last, but no necklace or himation; she holds a large basket in both hands. Behind the latter are a *taenia* and a plant; the ground-lines are indicated.

- F 355.** HYDRIA. Old No. 1380. Ht. $13\frac{3}{4}$ in. From the Basilicata. Durand Coll. 499. Design red and white on black ground, with accessories of yellow and purple. On the shoulder is a laurel-wreath with a flower in the middle; below the design, all round, maeander; at the back, palmettes.

In a distyle *heroön* (painted white, red inside, volutes on the apex) is a figure of a woman moving to l., painted white, in long girt chiton and *apoptygma*, white with broad purple borders on which are white dots; she has long floating tresses, bracelets and sandals, a wreath in r. hand, and in l. a large basket full of fruits, ornamented with various patterns, and an embroidered *taenia*. Before her hangs a mirror, and on either side of and in the *heroön* are laurel-branches.

- F 356.** HYDRIA. Old No. 1387. Ht. $14\frac{1}{8}$ in. Towneley Coll. Design red on black ground; scraped. At the back, palmettes and tendrils.

Two female figures confronted over a *stelè*, each with hair in a knot, open cap, necklace, long girt chiton with *apoptygma*, and sandals. The one on the l. holds a *phiale* in l. hand in which is an ivy-leaf; behind her is a window; the other holds a fan in r. hand, in l. a bunch of grapes; behind her is a *phiale*.

- F 357.** HYDRIA. Ht. $17\frac{1}{2}$ in. From Avella. Blacas Coll., 1867. Design red on black ground, with yellow accessories. On the neck, egg-moulding and rude tongue-pattern; on the shoulder, laurel-wreath; below the design, wave-pattern; at the back, palmettes and tendrils.

Youth to r., with long hair, wreath, strings of beads over l. shoulder and round r. thigh, and *endromides* with yellow studs, in his r. arm a *thyrsos*; in r. hand he holds out a myrtle-twigg, and in l. a *phiale* to a female figure moving away and looking back at him. Her hair is tied in a bunch, and she wears an embroidered open cap radiated in front, earrings, necklace, bracelets, long chiton with *apoptygma* to hips and border of dots and stripes down the front, fastened with *fibulae* on the shoulders, girdle with yellow studs, and sandals. Behind the youth is an embroidered *taenia*; under him, ground-lines indicated. Under each handle is a female head turned towards the design, with hair tied in a knot, radiated fillet, earrings, and necklace.

- F 358.** HYDRIA. Old No. 1367. Ht. $9\frac{3}{4}$ in. Towneley Coll. Designs red on black ground, with white accessories. Round the lip, wave-pattern; on the neck, laurel-wreath; below the design, maeander; at the back, palmettes and tendrils.

Female figure seated on a block to r., with hair in a knot, earrings, necklace, bracelets, and long girt bordered chiton with stripe down side; in r. hand an uncertain object, in l. a *phiale* with fruit. Facing her is a similar female figure with r. hand extended, in l. a wreath; above are two ivy-leaves, a ball, and a window. Under the handle on the r. is a pelican (?) to l.; above the other, a swan to r.

- F 359.** HYDRIA. Ht. $12\frac{5}{8}$ in. Blacas Coll., 1867. Design red on black ground, with white accessories. On the neck, laurel-wreath; below the design, wave-pattern; at the back, a palmette and tendrils.

Youth seated on drapery to r., with broad white fillet and sandals, in r. hand a wand, in l. a *phiale* with fruit; facing him is a female figure with hair in a bunch, open cap, double necklace, bracelet on r. arm, and long girt chiton, in r. hand a fan, in l. a wreath and white *taenia*; behind her, a rosette, and between them, an embroidered *taenia*. The ground-lines are indicated.

- F 360.** HYDRIA. Old No. 1365. Ht. $12\frac{1}{2}$ in. Payne Knight Coll. Design red on black ground, with white accessories; below, wave-pattern all round; at the back, a palmette and tendrils.

Youth to r. with beaded fillet, string of beads over l. shoulder, bordered chlamys over his arms, and *endromides*, in r. hand a staff; behind him a *phiale*. In l. hand he holds out a *phiale* and a *taenia* to a female figure moving away and looking round at him; she has hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, and long girt chiton with a stripe down the front; in r. hand a mirror, in l. a *taenia*. Behind her are a *phiale* and a tendril. Under each handle is a female head turned towards the design, with hair gathered in a double *sphendone* and escaping behind, and beaded fillet.

- F 361.** HYDRIA. Old No. 1364. Ht. $11\frac{1}{2}$ in. Towneley Coll. One side-handle repaired with lead, as F 149. Design red on black ground, with faded white accessories. Above the design, laurel-wreath; below, zigzags; at the back, a palmette with tendrils.

Female figure seated on a rock to l., with hair in a bunch, open cap, earrings, necklace, bracelets, and long girt chiton, in r. hand a *phiale*; above her, a rosette and a window. Before her is a youth leaning forward with l. foot on raised ground, chlamys over l. arm, hands extended as if conversing, in r. a mirror; behind him is an embroidered *taenia* in festoon.

- F 362.** HYDRIA. Old No. 1363. Ht. $10\frac{1}{2}$ in. Payne Knight Coll. Design red on black ground, with faded white accessories. Round the lip, wave-pattern inverted; on the neck, laurel-wreath; below the design, macander and crosses; at the back, palmettes.

Female figure to r., with curly hair in a knot, earrings, necklace, bracelets, and long girt chiton, in r. hand a *thyrsos* from which hangs a broad *taenia*; in l. she holds out a *phiale*. Facing her is a youth inclining his head forward, with fillet and himation in which l. hand is muffled, in r. hand a staff; behind him is a window; on either side of the design, a tendril.

- F 363.** HYDRIA. Old No. 1382. Ht. 10 in. Towneley Coll. Christie, *Disquisitions*, pl. 8; Inghirami, *Vasi Fitt.* ii. pl. 145. Handle on left side broken. Design red on black ground, with white accessories; above, a palmette.

Youthful **Satyr** moving to r. over rocky ground, with cross-belt of beads and sandals, carrying in r. hand a *situla*, and over l. shoulder an *amphora*; behind him is a *phiale*; and on either side, tendrils.

- F 364.** HYDRIA. Old No. 1374. Ht. $13\frac{1}{4}$ in. Design red on black ground, with white accessories; above, laurel-wreath; below, wave-pattern all round; at the back, a palmette and tendrils.

Female figure seated on a rock to r., with hair tied in a bunch, open beaded cap, earrings, necklace, bracelets, long girt chiton with stripe down the side, and sandals, in r. hand a branch, in l. a *phiale* with fruit. Before her is a youth with white fillet and l. hand muffled in a chlamys, holding a branch with fruit in l. hand, in r. a wreath. Between them, above, a rosette; below, a *taenia* and a flower.

- F 365.** HYDRIA. Ht. $12\frac{1}{8}$ in. From Bari. Temple Coll., 1856. Design red on black ground, with white accessories. On the neck in front is painted a white *taenia* ending in beads; at the back and under the handles are palmettes.

Colossal female head to l., with hair tied in a bunch, striped open cap radiated in front, earrings and double necklace; in front of her, a leaf.

- F 366.** OINOCHOË. Ht. $8\frac{1}{2}$ in. Castellani, 1884. *Sale Cat.* p. 24, no. 117; *Jahrbuch*, i. (1886), p. 295. Shape as Vol. III. Fig. 14. Design red and white on a black panel, with details in purple; borders of egg-moulding above, chevrons down the sides, and wave-pattern along the bottom.

Scene from a burlesque of the rape of the Palladion: On the l. is **Odysseus** moving to l., turned to the front, bearded, with hair streaming out on either side of his face; he wears a mask, white *pilos*, and chlamys on l. arm; in his r. hand is a drawn sword, and in l. he carries the Palladion, a figure of *Athenè* painted white, with high crested helmet, long close girt chiton, shield on l. arm, r. hand raised. He is followed by **Diomedes**, who has curly hair, and wears a mask with slight beard; at his back is slung a white *petasos*, and round his l. leg is a white band; he holds out his l. arm muffled in drapery. On either side is a laurel-branch; above, three white *phialae*, and a row of ivy-leaves. The ground-lines are indicated.

- F 367.** OINOCHOË. Old No. 1441. Ht. $9\frac{3}{8}$ in. 1853. Design red on a black panel, with egg-moulding above and wave-pattern below; yellow accessories. Trefoil mouth.

Youthful **Satyr** to r., with white fillet and sandals, playing the double flute; behind him, a *taenia* and rosette, and below, a plant; in front, a *taenia*. Before him is a **Maenad** reclining on a bank, half turned to the front, with long curls, beaded *ampyx*, necklace, bracelet on r. arm, himation over lower limbs and l. arm, and white sandals; she is playing on the cymbals (?). By her side is a

thyrsos ending in a pine-cone, and above, a *phiale*; on the ground, a conical object. In the background is a large tree, from a branch of which hangs a *taenia*; the ground-lines are indicated.

- F 368.** OINOCHOË. Old No. 1462. Ht. 11 $\frac{1}{4}$ in. Payne Knight Coll. Design red on a black panel with white accessories; above, laurel-wreath; down the sides, chevron-pattern; below all round, wave-pattern; at the back, palmette and tendrils.

Toilet-scene: A female figure seated to l. on a folding-stool, with hair in a bunch and curls in front of ears, open embroidered cap, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulder, himation over lower limbs, and sandals, in r. hand a mirror. Before her is a similar female figure, with himation on l. arm, girdle with white studs, and wreath in l. hand; behind her is a large *taenia* tied at equal intervals, and in front a window. On the r. a youth approaches, with wreath, himation on l. arm, and sandals, in r. hand a myrtle-branch; behind him, a flower.

- F 369.** OINOCHOË. Ht. 10 $\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Design red on a black panel, with white accessories; above, tongue-pattern; down the sides, dots. Trefoil mouth.

Maenad running to r., looking back, with long hair tied behind with a string, beaded *ampyx*, necklace, bracelets, long girt chiton with stripe down the side, and sandals, in r. hand a *phiale* with fruit. Behind her follows a youthful **Satyr**, also looking back, with sandals, *thyrsos* in r. hand and wreath in l. On the r. is a youthful **Satyr** to l., ithyphallic, seizing the Maenad by the l. arm; he wears sandals, and his l. hand rests on his hip.

- F 370.** OINOCHOË. Ht. 10 $\frac{1}{2}$ in. From the Basilicata. Blacas Coll., 1867. Design red on a black panel, with white accessories; above, egg-moulding; below, wave-pattern.

Maenad retreating to l., with hair in a bunch, open cap beaded in front, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and sandals. In l. hand she carries a lighted torch, in r. a *situla*, on which two figures are painted in black on red, between two rows of white dots. She looks back at a youthful **Centaur** who follows her, with goat's ears, and a fringe of hair where the human joins the equine body, l. hand muffled in a chlamys, in r. a wreath; in l. hand he carries a tree from which hangs a *taenia*.

- F 371.** OINOCHOË. Old No. 1443. Ht. 8 $\frac{1}{2}$ in. Towneley Coll. Passeri, *Pict. Etr.* iii. pl. 236. Design red on black ground, with white accessories. Above, egg-moulding; below, all round, wave-pattern; at the back, palmette and tendrils. Trefoil mouth.

In the centre is an altar over which is a string of fruit, held by a youthful **Satyr** who stands on the r. of the altar to l., dancing with hands over head; he wears a beaded fillet, string of beads over r. shoulder, and sandals; below his r. foot is a wreath. On the l. is a **Maenad** moving to l., looking back, with hair tied in a bunch, broad beaded fillet, earrings, necklace, bracelets, long girt chiton and *apoptygma* to hips with a stripe down the front, and sandals; r. hand raised, in l. a string of fruit.

- F 372.** PROCHOÏS. Old No. 1523. Ht. $13\frac{1}{8}$ in. From Vulci. Presented by T. S. Smith, Esq., 1866. Design red on black ground, with accessories of white and yellow; all the figures are much restored and repainted. Shape as Fig. 11. Above the design, vine; below all round, maeander; at the back, palmettes. The handle is ribbed, and ends above on either side in a male head in relief (?); on the lip is stamped an egg-moulding.

On the neck is a female head to the front, with yellow hair tied in a top-knot, and features in yellow; on either side, tendrils.

On the l. is a youth to r., with curly hair, bracelet on l. arm, chlamys rolled round r. arm, and winged *endromides*, in r. hand a staff, in l. a spray of flowers. Next is a female figure moving to r., looking back, with hair in a knot, open cap, earrings, double necklace, bracelet on l. arm, long girt chiton with *apoptygma* to the hips, bordered himation, and sandals with studs, in r. hand a *phiale*; her l. forefinger is raised as if beckoning; before her is a plant with flowers. On the r. is a female figure seated to r. on a four-legged stool with embroidered cushion and moulded legs; she has hair in a bunch, open embroidered cap radiated in front, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, bordered himation, and sandals with studs. She holds out l. hand to a youth before her, who holds out a bulrush(?); he wears a bordered chlamys tied in front, bracelets, and winged *endromides*; on either side of him are flowers. Beyond him is a female figure to l., with hair in a knot, open embroidered cap, earrings, double necklace, bracelets, long chiton and *apoptygma* fastened with *fibulae* on the shoulders, and sandals, in r. hand a mirror, in l. a bunch of grapes; behind her, a wreath. Above are six *phiale*; the ground-lines are indicated.

- F 373.** PROCHOÏS. Ht. $12\frac{1}{4}$ in. From Ruvo. Temple Coll., 1856. The vase had been restored, but the restorations have been removed; two pieces are missing on the r. side of the handle. Design red on black ground, with white accessories. On the neck, white rays; above the design, rosettes and dots; below, maeander all round; at the back, palmettes. Handle as before; round the edge of the mouth, egg-moulding; and on the top, two rosettes, all stamped.

Aphrodite seated on a folding-stool to l., with hair curly in front and tied in a bunch behind, open cap radiated in front, earrings, necklace, long chiton, himation, and sandals; on her knee is a white swan with wings addorsed, which she caresses with r. hand; her figure had been slightly restored. Before her is **Adonis** to r., with chlamys over r. arm held up in l. hand, in r. hand a mirror; the upper part of his figure was a restoration. Behind him is a *taenia*, and in front a rosette; above **Aphrodite**, a rosette of dots and a white wreath hanging in a festoon. On the r. is **Eros** to l., with l. arm leaning on a tall *stelè* (one side painted white); he has hair in a bunch, beaded fillet, earrings, necklace, and bracelets; in r. hand he holds a white ball by a string, in l. a magic wheel; by his side is an Apulian *sistrum*, and behind him a rosette. Above and below the scene are rows of dots.

PLATE XII.
FIG. 1.

- F 374.** PROCHOÏS. Ht. $12\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground, with white accessories. On the neck, laurel-wreath with a flower in the middle; above the design, egg-moulding; below, wave-pattern all round; at the back, palmettes. Trefoil

mouth with stamped egg-pattern ; at the upper juncture of the handle, three heads in relief ; at the lower, one.

On the l. is a youth seated to l. looking back, on raised ground, with curly hair, broad white fillet, bracelet on l. arm, drapery under him, and *thyrsos* ending in a pine-cone in r. hand ; in l. he holds out a *phiale* containing flowers to a female figure seated on a rock to l. Her hair is gathered in a bunch, and she wears an open cap radiated in front, earrings, double necklace, bracelets, long chiton, himation, and sandals, in r. hand a mirror. Below the youth are dots indicating the ground-line, and a plant ; between them a *stelè* ornamented with a row of dots, above which are a small *phiale* (?) and a wreath. Behind the female figure, a rosette and a myrtle-branch.

- F 375.** PROCHOÏS. Old No. 1522. Ht. $12\frac{1}{2}$ in. Presented by Chambers Hall, Esq., 1855. Design red on black ground, with accessories of white and yellow ; largely repainted. On the neck, white rays ; above the design, rosettes and dots, and egg-moulding ; below, wave-pattern all round ; at the back, palmettes. Mouth and handle as last vase.

Female figure seated on a rock to r., with hair tied in a bunch, open cap radiated in front, double necklace, bracelets, long girt chiton and sandals, in r. hand a bunch of grapes, in l. a mirror. Before her is a youthful *Satyr* with fillet, the ends of which hang down behind, *taenia* round neck, anklet on l. leg, *phiale* in r. hand, in l. a *thyrsos* ending in a pine-cone to which a *taenia* is tied. Behind him, a rosette and a *phiale* ; above the female figure an ivy-leaf ; between them, a *phiale* and a large flower ; ground-lines indicated.

- F 376.** PROCHOÏS. Old No. 1519. Ht. $12\frac{3}{8}$ in. Towneley Coll. Handle and mouth modern. Design red on black ground, with accessories of white and yellow ; placed on one side of the handle, as on the Corinthian olpae, B 33, B 38, B 52. On the neck, white rays ; above the design, egg-moulding ; below, meander all round ; at the back, palmettes.

Youthful warrior to the front, with l. leg crossed over r., looking to l., and leaning against the body of his horse, which is painted white, the harness yellow ; he wears a wreath, short chiton with white upper border and broad white belt, and *endromides* ; in r. hand a wreath, in l. a spear. On the r. hangs a white *pilos* with yellow band and hook at the top, and on the ground are a small shield (or *phiale*?) and a plant.

- F 377.** PROCHOÏS. Old No. 1520. Ht. $10\frac{3}{4}$ in. Bequeathed by Miss Auldjo, 1859. Handle broken off. Design red on black ground, with accessories of white and yellow. On the neck, laurel-wreath with a flower in the middle ; above the design, egg-moulding ; below all round, wave-pattern ; at the back, palmettes. Handle and mouth as F 374.

On the l. is a female figure to r., with hair tied in a bunch, open cap beaded in front, earrings, double necklace, bracelets, long girt chiton, and sandals, in r. hand a *tympanon* and a *taenia* ; in l. hand she holds out a bunch of grapes to a nude youth seated on raised ground to r. He wears a fillet, and a *taenia* round his neck ; under him is drapery, and in his l. hand a laurel-branch from which hangs a yellow *taenia* ; in r. hand he holds out a *phiale* containing fruit

and a myrtle-branch. Before him are a rosette and a plant, and in the field three ivy-leaves ; the ground-lines are indicated.

[On the bottom is incised : A.]

- F 378.** PROCHOÏS. Old No. 1521. Ht. 11 $\frac{1}{8}$ in. From the Basilicata. Durand Coll. 504. Design red on black ground, with white and yellow accessories. Above the design, white rays between two bands of egg-moulding ; below all round, wave-pattern ; at the back, palmettes. Mouth trefoil, with stamped egg-moulding ; high handle ornamented with three heads in relief at its upper juncture and one at the lower.

Female figure moving away to l., with hair tied behind, open embroidered cap, earrings, necklace, bracelets, long girt chiton, and white sandals ; in r. hand a bunch of grapes, in l. a white ball and a *pyxis* ornamented with a cross patée, on which are five small balls. She looks back at **Eros**, who follows her ; he has hair gathered in a bunch under an open embroidered cap, earrings, necklace, bracelets, anklets, and white sandals, in r. hand a *situla*, in l. a bunch of grapes ; behind him is a yellow *taenia*, and on the ground two plants.

- F 379.** PROCHOÏS. Old No. 1518. Ht. 13 in. Hamilton Coll. D'Hancarville, ii. pls. 23, 24, iii. pl. 126 ; Moses, *Antique Vases*, pl. 11. Design red on black ground, with accessories of white and yellow. Above, and below all round, wave-pattern ; at the back, palmettes. Mouth and handle as last vase.

Female figure to r., with long hair tied behind with a string, open cap beaded in front, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and white sandals ; in r. hand a bunch of grapes, in l. a white ball and a *phiale* with fruit ; below her l. arm is a *taenia*. Before her is **Eros**, seated to l. on an Ionic capital covered with drapery ; he has hair in a bunch, beaded fillet, necklace, bracelets, beads over r. shoulder and round l. thigh, anklet on l. leg and white sandals, in r. hand a mirror ; behind him is a rosette. The ground-lines are indicated.

- F 380.** PROCHOÏS. Old No. 1517. Ht. 16 $\frac{1}{2}$ in. From the Basilicata. Durand Coll. 432. Foot modern. Design red on black ground, with accessories of white and yellow. On the neck, white rays ; above the design, a band of rosettes, phialae, and dots ; below all round, meander ; at the back, palmette and tendrils. Trefoil mouth ; handle ending at the upper juncture in a female head ; the head at the lower juncture is lost.

Toilet-scene : In the centre is a female figure seated on a four-legged stool to r., with face to front ; she has long curls, and wears a radiated and beaded fillet, earrings, double necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, himation over lower limbs, sandals, and veil at the back of her head drawn forward in l. hand. The stool is painted white, picked out with yellow, and has moulded legs ; below her feet is a line of white dots. On the l. is a youth leaning with r. arm on a laver, r. leg crossed in front of l., fanning the female figure ; he has a white fillet tied behind, chlamys on r. arm, in r. hand a knotted staff, and in l. a fan. On the r. is a female figure with face to front, leaning against a laver, on which her l. arm rests ; she is attired as the other, except that her chiton is sleeved and her himation passes over her l. shoulder

and r. arm; she holds a white fringed parasol over the seated figure. The lavers are painted white, and on the stems are dolphins with tails uppermost, painted black.

- F 381.** OLPE. Ht. $10\frac{1}{2}$ in. From Ruvo. Blacas Coll., 1867. *Musée Blacas*, pl. 23, p. 69; Panofka, *Bild. Ant. Leb.* pl. 9, fig. 1; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 43, 543. Injured. Design red on black ground, with white accessories. On the neck, vine with bunches of grapes.

Aegipan and **Echo** dancing, turned to the front; Aegipan has goat's horns, and body from the waist downwards, and wears a wreath. His hands are raised; in l. he holds up Echo's r. hand. She has hair in a bunch, open beaded cap, earrings, necklace, bracelets, long transparent *schistos* chiton with border down the l. side; she holds it together in l. hand. On the l. are a *thyrsos* ending in a pine-cone from which hangs a *taenia*, and a laurel-branch; on the r. a similar *thyrsos* from which hang a *tympanon* and *taenia*, and a laurel-branch.

- F 382.** OLPE. Ht. $12\frac{1}{8}$ in. From Bari. Temple Coll., 1856. Design red on a black panel, with accessories of white and yellow; above, tongue-pattern; below, wave-pattern.

Eros moving to l., looking back, with hair in a bunch, open cap beaded in front, earrings, necklace, bracelets, string of beads over l. shoulder, anklet on l. leg, and chlamys over r. arm; in r. hand a blazing torch from which hangs a *taenia*, in l. a *situla* on which are painted two white *taeniae*. A **Maenad** rushes after him, with long tresses over shoulders, tied up at the back with a string, open embroidered cap, earrings, necklace, bracelets, long girt chiton, himation over r. arm, and sandals; in r. hand a *phiale* containing a branch, in l. a *thyrsos* ending in a pine-cone, from which hangs a *taenia*. Above, a festoon of white beads; on the ground (indicated by dots) are plants.

- F 383.** OLPE. Old No. 1464. Ht. $4\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, ii. pl. 127. Design red on black ground, with white accessories. Round the upper part, egg-moulding and volutes; at the back, palmette and tendrils.

Female head to l., with hair tied in a bunch, open embroidered cap, radiated in front, earrings, and necklace; in the field, an ivy-leaf and ball.

- F 384.** OLPE. Ht. $3\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground, with yellow accessories. Inside the mouth, wave-pattern; above the design, egg-moulding; below, all round, wave-pattern; at the back, palmettes. Handle formed of two stems knotted together.

Eros seated on a rock to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and sandals, in r. hand a *cista* with fruit and a wreath of large flowers.

- F 385.** OLPE. Ht. $3\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground, with yellow accessories. Ornaments and handle as last vase.

Youthful **Satyr** seated to l. on a *diota* lying on its side (painted yellow with black bands); he wears a yellow fillet with trefoils attached, and holds in r. hand a *phiale* and a magic wheel attached by a double string, in l. an ivy-leaf; behind him hangs a *taenia*.

- F 386.** OINOCHOË. Ht. $7\frac{3}{4}$ in. From Ruvo. Temple Coll., 1856. Mouth and handle restored. Design red on black ground, with white accessories. Above, egg-moulding; at the back, palmette and tendrils. Egg-shaped body; straight mouth, pinched in. At the upper juncture of the handle each side is a head in relief, painted white.

Female figure seated to l., with hair tied in a bunch, open beaded cap, earrings, double necklace, bracelets, long girt chiton, himation over lower limbs, and sandals; in r. hand a large flower, in l. a *cista* on which is fruit, ornamented with wave and zigzag patterns. Before her, a laurel-branch and two rosettes; behind, a *phiale*, rosette, and *stelè* with moulded top, plinth with wavy line and band of dots round the top; on it are a twig and fruit.

- F 387.** EPICHYSIS. Old No. 1524. Ht. $13\frac{5}{8}$ in. The bottom of the vase is broken off. Designs red on black ground, with white accessories, partly faded. Shape as Fig. 12. Round the edge, between shoulder and body, egg-moulding; at the back, palmettes. On the handle is an ivy-wreath, and at the upper juncture two female heads in relief.

1. On the shoulder: In the centre is a female figure seated on a block to l., with hair in a bunch, open cap radiated in front, necklace, bracelets, long girt chiton, and sandals; in r. hand a mirror; she has let fall an *alabastron* from her l. hand. She turns round to look at **Eros**, who approaches, holding out a *phiale* with fruit in r. hand; he wears an open cap, shoulder-belt, anklet on l. leg, and white shoes, and has a white lyre in l. hand. Behind him is a female figure seated to l. on an Ionic capital painted white, with black markings; her hair is gathered in a radiated *opisthosphendonè*, and she wears a bracelet on r. arm, long chiton, himation, and sandals; in r. hand a wreath, l. hand muffled in drapery; behind her, a plant. On the l. is a female figure leaning forward to r., with l. foot raised on a rock; she has hair in a bunch, radiated *opisthosphendonè*, bracelets, long girt chiton, and sandals, r. hand extended, in l. a branch. On either side of the handle is a bird flying.

2. On the body, two pairs of Gryphons confronted, with a white lotos-flower (?) between; between each pair, white tendrils.

- F 388.** EPICHYSIS. Old No. 1532. Ht. $5\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, i. pl. 78. Lip repaired. Design red on black ground, with white accessories. Round the shoulder, egg-moulding; at the back, palmettes; round the body, a white ivy-wreath. The handle has two female heads in relief at the upper juncture.

Youth seated to l., with outstretched legs; he wears a white fillet, and holds out a wreath in r. hand.

- F 389.** EPICHYSIS. Old No. 1527. Ht. 7 in. Presented by Chambers Hall, Esq., 1855. Design red on black ground, with accessories of white and yellow. Round the edge of the

shoulder, egg-moulding ; at the back, palmettes ; round the body, a white laurel-wreath. At the upper juncture of the handle, two heads in relief.

Eros seated on a rock to l., with hair in a knot, open cap radiated in front, earrings, double necklace, bracelets, string of beads round l. thigh, anklets, and sandals ; in r. hand a *phiale* with fruit, in l. a wreath ; before him, a *tympanon* with ribbons tied round.

- F 390.** EPICHYSIS. Old No. 1526. Ht. $6\frac{3}{4}$ in. Hamilton Coll. Knapp, *Nike in d. Vasenm.* p. 86. Handle modern. Design red on black ground, with white accessories. Round the edge of the shoulder, egg-moulding ; on either side of the handle, a palmette ; on the body, white laurel-wreath. At the upper juncture of the handle, two heads in relief.

Nike flying to l., pursuing a hare, with hair gathered in an *opisthosphendonè*, necklace, bracelets, and long girt chiton, in r. hand a mirror.

- F 391.** EPICHYSIS. Old No. 1525. Ht. $8\frac{5}{8}$ in. Towneley Coll. Mouth broken. Design red on black ground, with accessories of white and yellow. Round the edge of the shoulder, egg-moulding ; at the back, palmettes ; round the body, a white ivy-wreath. At the upper juncture of the handle, heads in relief.

Eros kneeling to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, string of beads over r. shoulder, and sandals ; in r. hand a *phiale*, in l. a *tympanon* ; above his r. hand a *phiale* and ivy-leaf, and behind him a fan.

- F 392.** EPICHYSIS. Old No. 1531. Ht. $5\frac{1}{2}$ in. From the Basilicata. Durand Coll. 568. Design red on black ground, with white accessories. Round the edge of the shoulder, egg-moulding ; on either side of the handle a tendril, and at the back a palmette ; round the body, a white ivy-wreath. On the handle, two heads in relief.

Eros kneeling on r. knee to r., with l. leg extended ; he has hair gathered in a radiated *opisthosphendonè*, bracelets, string of beads over l. shoulder, anklet on l. leg, and sandals ; in r. hand a bunch of grapes, in l. a *phiale* with fruit ; before him, a ball.

- F 393.** EPICHYSIS. Old No. 1533. Ht. $7\frac{3}{4}$ in. Hamilton Coll. Design red on a black panel, with white accessories ; above, wave-pattern ; at the back, palmettes and tendrils. On the body, white laurel-wreath. Trefoil mouth.

Youth kneeling to r., leaning forward on l. hand, with wreath, strings of beads over l. shoulder and round r. thigh, and sandals, in r. hand fruit, in l. a sprig. In the field, a rosette of dots ; ground-lines indicated.

- F 394.** EPICHYSIS. Old No. 1529. Ht. $6\frac{7}{8}$ in. Design red on black ground, with white accessories. Round the edge, wave-pattern ; at the back, palmette and tendrils ; on the body, red and white laurel-wreath. At the upper juncture of the handle, two heads in relief.

Female head to l., with hair tied in a bunch, open embroidered cap, earrings and double necklace.

- F 395.** EPICHYSIS. Old No. 1528. Ht. $7\frac{1}{2}$ in. Lip modern. Design red on black ground, with white accessories. Round the edge, wave-pattern ; at the back, palmette and tendrils ;

on the body, white laurel-wreath. At the upper juncture of the handle are two female heads in relief.

Female figure reclining with feet to l., with hair tied in a bunch, open embroidered cap, earrings, double necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and sandals; in r. hand a *phiale* with fruit, in l. a mirror; ground-lines indicated.

- F 396.** EPICHYSIS. Old No. 1534. Ht. $7\frac{1}{2}$ in. From the Basilicata. Durand Coll. 567. Design red on black ground, with white accessories; above and below, egg-moulding; at the back, palmettes. Sloping shoulder; body cup-shaped and fluted, on high stem. At the upper juncture of the handle are two female heads in relief.

Eros to l. leaning forward with r. foot on rock, open cap radiated in front, bracelets, string of beads over r. shoulder, anklet on l. leg, and sandals; in r. hand a *phiale* with fruit, in l. a bunch of grapes; before him, two pomegranates, and behind, a laurel-branch.

- F 397.** EPICHYSIS. Old No. 1530. Ht. $5\frac{1}{8}$ in. Design red on black ground, with white accessories. On either side of the handle, tendrils; on the body, a laurel-wreath.

Female figure reclining with feet to r., looking back, with close cap, earrings, necklace, bracelets, and long girt chiton, in r. hand a mirror, in l. a *cista*; in the field, an ivy-leaf.

- F 398.** EPICHYSIS. Ht. $5\frac{5}{8}$ in. From Anzi, Basilicata. Temple Coll., 1856. Slightly restored. Design red on black ground, with white accessories. Round the edge, egg-moulding; at the back, palmettes; on the body, a white ivy-wreath.

Eros kneeling on r. knee to l., with white fillet, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, and sandals, in r. hand a mirror, in l. a white *taenia*; in front of him, a small *stèle*.

- F 399.** LEKYTHOS. Ht. $12\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. *Él. Cér.* ii. pl. 23A. Restored. Design red on black ground, with accessories of white, yellow, and purple. Shape as Fig. 13. Above the design, palmettes and rosettes; below, meander; at the back, palmettes; on the handle, myrtle-wreath.

In the centre are **Aphrodite** and **Apollo** (?) seated to front, side by side on a couch. Aphrodite on the l. turns back to look at Apollo; she has an open embroidered cap, earrings, double necklace, bracelets, long chiton and himation, and white shoes. Apollo has curly hair, himation over lower limbs, and shoes; his r. hand is placed on Aphrodite's shoulder, and in l. he holds a lyre (white with yellow markings); her l. hand rests on his lap. Their feet rest on a long low footstool on which is a chevron pattern in white; on it is perched a pigeon to r. The couch has a striped cushion at each end, a purple mattress, and legs with bases painted white; on each base are painted three human figures in black, on the couch are various patterns, and on the cushion by Aphrodite is a large white cylindrical *cista* with patterns in yellow. Against

this end leans a female figure to the front, with l. leg crossed over r., looking to r., with open embroidered cap, earrings, necklace, bracelets, long transparent bordered chiton, himation drawn forward over r. shoulder in r. hand, and white shoes, in r. hand a mirror, in l. a white box with open lid, and a magic wheel. Above the couch hovers **Eros** to r., with hair gathered under an open cap, earrings, bracelets, string of beads over l. shoulder, anklets, and white shoes, holding out a wreath over Apollo's head; in front of him are a ball and a fan, the latter repainted. On the r. a female figure approaches, with long curls, beaded fillet, earrings, necklace, bracelets, long bordered chiton, and himation tied round her; she holds out a large basket, from which hangs a purple embroidered *taenia*; before her a small white dog leaps up. Above, behind her, is a *cista* with gabled lid, on which are painted figures in yellow on red. The ground-lines are indicated as usual.

- F 400.** LEKYTHOS. Ht. $12\frac{1}{4}$ in. From Apulia. Blacas Coll., 1867. *Él. Cér.* iv. pl. 83. Much restored. Design red on black ground, with accessories of white and purple. Above the design, palmettes and rosettes; below, maeander. At the back, palmettes; on the handle, myrtle-wreath.

In the centre is **Aphrodité**(?) seated on a chair to l., with curly hair, double necklace, bracelets, long chiton, himation, and white shoes; in r. hand she holds up a mirror, and her l. hangs over the back of her chair, which has moulded legs and patterns in white and purple on the back and sides; her feet rest on a footstool. Above is **Eros** hovering to r., with hair gathered under an open cap, earrings, necklace, anklets and shoes, holding out a wreath. Before Aphrodité is a youth (**Adonis**?) with curly hair and himation over l. arm, holding up a myrtle-branch. Behind him, on a slightly higher level, is a female figure to r., with curly hair gathered under an open cap beaded in front, bracelet on r. arm, long transparent chiton and himation, and shoes; she holds up a white bird on her r. forefinger. Behind her is a basket painted white, in which is an *alabastron*. On the r. is a female figure to r., with hair gathered under an open cap beaded in front, earrings, necklace, bracelets, long chiton, himation, and shoes; in l. hand she holds up a fan, and her r. arm rests on the back of Aphrodité's chair. Before her is a female figure seated on a stool on which are studs and a band of maeander; she has a close cap beaded in front, earrings, necklace, long chiton, himation, and white shoes, in r. hand a *phiale*. Above this pair hang a *lekythos* and a *cista* with painted figures, as on F 399.

- F 401.** LEKYTHOS. Ht. $8\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Design red on black ground, with white accessories. Above the design, wave-pattern; at the back, palmette and tendrils.

Female figure seated to r., with close cap, necklace, long girt chiton, and himation over lower limbs; on her l. hand is perched a bird. Before her is a female figure with hair in a knot, earrings, necklace, bracelets, and long girt

chiton, in r. hand a wreath, in l. a fan. Between them is a wreath; in the field a *phiale* and two ivy-leaves; on the ground a palmette and a plant. The ground-lines are indicated.

- F 402.** LEKYTHOS. Old No. 1545. Ht. $7\frac{1}{2}$ in. From Apulia. Durand Coll. 962. Design red on black ground. At the back, palmette and tendrils.

Siren turned to the front, with curly hair, necklace, and bracelets, human to the waist, the rest forming a bird's body, with wings spread; in r. hand a *thyrsos* ending in a pine-cone, in l. a *phiale*. In the field, a bunch of grapes, a plant, and a rosette.

- F 403.** LEKYTHOS. Old No. 1555. Ht. $5\frac{3}{8}$ in. Hamilton Coll. Design red on black ground, with white accessories. At the back, palmette and tendrils.

Eros to l., looking back, with curly hair gathered in a knot, beaded fillet, earrings, necklace, bracelets, and sandals; he leans against a *stelè* on a plinth, on which is drapery.

- F 404.** LEKYTHOS. Ht. $7\frac{7}{8}$ in. From Apulia. Blacas Coll., 1867. Repaired. Design red on black ground, with faded white accessories. Above, egg-moulding; at the back, palmette and tendrils.

Female figure seated to r. on a folding-stool with maeander along the top; she has hair falling in curls and gathered at the back in a bunch under an open cap beaded in front, double necklace, bracelets, long girt chiton, himation over lower limbs drawn forward over shoulder in r. hand, and shoes. In front of her, a window and a myrtle-twigh; behind, a ball, and a *stelè* on which is a palmette.

- F 405.** VASE WITHOUT HANDLE. Ht. $6\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground, with white accessories. Above, egg-moulding; at the back, palmette and tendrils.

Eros seated on a rock to l., with hair in a bunch, open beaded cap, earrings, double necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and shoes, in r. hand a *cista* ornamented with patterns, on which is fruit; before him, an embroidered *taenia*.

- F 406.** VASE WITHOUT HANDLE. Ht. $7\frac{1}{4}$ in. From Anzi, Basilicata. Temple Coll., 1856. Design red on black ground, with accessories of white and yellow. Above and below, wave-pattern; at the back, palmette and tendrils.

Eros flying to r., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, yellow shoes, and chlamys over l. arm; in r. hand a bunch of grapes, in l. a box with open lid, in which is a flower. Behind him is a *cista* ornamented with a wavy line and maeander; before him, a large flower.

- F 407.** VASE WITHOUT HANDLE. Ht. $7\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Restored. Design red on black ground, with white accessories. Above, egg-moulding; below, wave-pattern; at the back, palmettes.

Female figure seated to r. on a *cista* ornamented with a wavy line and maeander; she has hair in a knot, double necklace, long girt chiton, himation over lower limbs, and shoes, in r. hand a box with open lid, in l. a mirror; behind her are an embroidered *taenia*, a laurel-branch, and a rosette. **Eros** flies towards her with a *phiale* and embroidered *taenia* in r. hand and a wreath of large flowers in l.; he has hair in a bunch, open beaded cap, bracelets, and shoes. Behind him are two *phiale* and a rosette; above, between the two figures, a window.

- F 408.** VASE WITHOUT HANDLE. Ht. 8 in. Castellani, 1873. Design black on red ground, with accessories of white and yellow. On the lip, wave-pattern; round the neck, egg-moulding.

In the centre is **Eros** to r., with l. foot on a rock, hair in a bunch, open cap radiated in front, bracelets, string of beads over l. shoulder, anklets, and shoes, over l. knee a white fillet, in r. hand a *phiale* in which is an ivy-leaf, in l. a wreath from which hangs a white fillet. Before him is a small Ionic column painted white with yellow markings, and a swan to l.; above, a *taenia*. Facing him is a female figure, with hair tied in a bunch, open cap radiated in front, necklace, bracelets, long girt chiton, and shoes, playing the double flute; behind her a *taenia* and small Ionic column. On the r. is a female figure seated on a rock to l., looking back, with hair tied in a bunch, open cap radiated in front, earrings, necklace, bracelets, long chiton and girdle with white studs, and sandals; in r. hand a box with open lid and a white fillet, in l. a mirror. Behind, a dog fawning upon her, and an Ionic column.

- F 409.** VASE WITHOUT HANDLE. Ht. $8\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Foot injured. Design red on black ground, with white accessories. Above, egg-moulding; below, wave-pattern; at the back, palmettes and rosettes.

Female figure seated to r. on a rock, with hair tied in a bunch, open cap radiated in front, earrings, double necklace, bracelets, long girt chiton, himation over lower limbs, and white shoes; in r. hand a wreath, in l. a *phiale* with fruit, and a magic wheel; behind her, a laurel-branch. Before her **Eros** advances, with hair in a knot, open beaded cap, earrings, double necklace, bracelets, string of beads over r. shoulder, anklet on l. leg, and shoes, in r. hand a mirror, in l. a laurel-branch and two white *taeniae*. In the field, a plant; ground-lines indicated.

- F 410.** ALABASTRON. Ht. $8\frac{1}{8}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground, with white accessories. Above, egg-moulding; below, wave-pattern; at the back, palmette and tendrils. Shape as Vol. II. Fig. 6, with foot.

Female figure running to r., looking back, with hair tied in a bunch, open beaded cap, radiated in front, earrings, double necklace, bracelets, long girt chiton, and shoes, in r. hand a mirror, in l. a wreath. On the l. a laurel-branch, on the r. a *taenia* and a rosette.

- F 411.** ASKOS. Old No. 1665. Ht. $2\frac{3}{4}$ in. Diam. 5 in. Hamilton Coll. D'Hancarville, iii. pl. 89 (diagram of shape). Design red on black ground, with white accessories. Spout in the form of a lion's head; strainer pierced in the centre. Shape as Vol. III. Fig. 17.

Panther to l.; in the field, ivy-leaves and flowers; on either side, a palmette; between the handle and the spout, a tendril and a rosette.

- F 412.** ASKOS (?). Old No. 1666. Ht. 3 in. Diam. $4\frac{1}{8}$ in. Design red on black ground, with accessories of white and yellow. Body flat and circular; handle and upper part of mouth and neck lost.

Female figure seated on a rock to l., with open cap, necklace, long girt chiton, and shoes, in r. hand a *phiale* with fruit, in l. a mirror. In the field in front is a *taenia*, and behind, an ivy-leaf and rosette; at the back, tendrils.

- F 413.** ASKOS. Ht. $3\frac{1}{2}$ in. Diam. $5\frac{1}{4}$ in. From Ruvo. Temple Coll., 1856. Design red on black ground; above and below, wave-pattern. The spout is in the form of a ram's head; in the middle of the vase is a strainer, and inside is a rattle.

On the l. of the handle is a youth reclining to r., looking to l., with fillet, and drapery under him, in r. hand a wreath, l. hand on his shoulder. On the r. of the handle is a female figure seated to r., with hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, himation over lower limbs, and shoes, in r. hand a wreath, in l. a mirror. Before her is *Eros* flying towards her, with hair in a bunch, open cap radiated in front, necklace, bracelets, and shoes, in r. hand a *phiale* with fruit.

- F 414.** ASKOS. Ht. $9\frac{1}{4}$ in. From Ruvo. Temple Coll., 1856. Top of mouth broken off. Handle over back; bird-like body. Design red and white on black ground, with yellow accessories. Round the neck, egg-moulding and white pendants; below all round, wave-pattern; at the back, palmettes.

Eros moving to r., looking back, with hair tied in a bunch, open beaded cap, earrings, double necklace, bracelets, beads over l. shoulder and round r. thigh, anklet on r. leg, and shoes, in r. hand an Apulian *sistrum*, in l. a *phiale* with fruit and an *alabastron*. Above and below him, a rosette; on either side, luxuriant tendrils and flowers.

- F 415.** ASKOS. Old No. 1486. Ht. $8\frac{1}{8}$ in. From the Basilicata. Durand Coll. 1195. Design red on black ground, with white accessories; rather worn at back. Round the neck, egg-moulding; at the back, palmettes. Shape as last.

Female head to l., with hair in a knot, open embroidered cap radiated in front, earrings, and necklace; in front, a rosette, embroidered *taenia*, and ivy-leaves; behind, a rosette and ivy-leaves.

- F 416.** ASKOS. Old No. 1487. Ht. 8 in. From the Basilicata. Durand Coll. 1195. Design red on black ground, with yellow accessories. Round the neck, egg-moulding; at the back, palmettes. Shape as before.

Female head to l., with open embroidered cap, radiated *sphendonè*, earrings, and necklace; in front, a *taenia* and a rosette.

- F 417.** RHYTON. Ht. $9\frac{3}{4}$ in. Diam. of cup, $4\frac{1}{2}$ in. From Capua. Castellani, 1873. Much injured. Design red on black ground, with white accessories. Round the lip, egg-pattern; on either side of the handle, palmettes and tendrils.

Youth moving to r., looking to l., wearing a fillet with trefoils attached and a loop over the forehead, and a chlamys wrapped round l. arm; he holds a branch of apple (?) in l. hand, and in r. a *phiale* containing fruit. On the l. is a *taenia*; ground-line indicated by dots.

The cup is supported by a moulded group representing a **negro struggling with a crocodile**. The crocodile has grasped the negro from behind with its front claws round his waist, and has seized his r. arm in his jaws; the negro has fallen on r. knee. The tail of the crocodile, which tapers off like that of a snake, is twisted in a circle over its back, and coiled round the l. arm of the negro, who is dragged backwards; its eyes project like those of a lizard, and it has a kind of dorsal fin. This group rests on a black plinth, the interstices between the legs of the negro and the crocodile being red, so that the legs appear in relief; the negro is painted black, the whites of the eyes white, the lips red and pupils of the eyes black, and the woolly hair indicated by black dots on red ground. The crocodile is red, with black stripes dotted in white, and black spots with white centres; underneath, white with red stripes; and the dorsal fin red, tipped with white.

[A similar rhyton in *J. H. S.* ix. p. 220.]

- F 418.** RHYTON, terminating in a wolf's head. Old No. 1468. Length, $7\frac{1}{2}$ in. From the Basilicata. Durand Coll. 1279. Design red on black ground, with accessories of white and yellow; below, egg-moulding. Shape as Fig. 14, and so the other rhyta up to F 435, except that the form of the termination varies in each case. The wolf's head is left in the colour of the clay.

Combat of Greek and Amazon: On the l. is the Amazon, with Phrygian cap, necklace, short girt chiton, *endromides*, shield, and sword at side, defending herself against the Greek; he is beardless, with crested helmet, chlamys floating behind, yellow greaves, shoes, and shield on l. arm; each is about to hurl a stone held up in r. hand. Both shields have a star of eight points as device; between them is a *bucranion* from which hangs a wreath; in the field, a palmette, flowers, and rosettes.

- F 419.** RHYTON, terminating in a bear's head. Old No. 1475. Length, $6\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, ii. pls. 28, 29; Panofka, *Griech. Trinkhörner*, pl. 1, fig. 6; Kel'er, *Thiere d. klass. Altertums*, p. 124, note 218. Design red on black ground, with accessories of white and yellow. The bear's head is painted black, with a white tuft of hair between the ears; eyes with yellow cornea.

Female head to l., with hair in a knot, embroidered cap radiated in front, earrings and necklace; on either side, palmettes.

- F 420.** RHYTON, terminating in the head of a gazelle. Old No. 1472. Ht. 8 in. From the Basilicata. Durand Coll. 1293. Design red on black ground, with accessories of white and

yellow ; below, egg-moulding ; on either side, palmettes. The gazelle's head is black with white horns, the eyes white with black markings and yellow cornea.

Eros kneeling to l., with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and shoes, in r. hand a branch, in l. a fan. At his l. side is a torch with four arms ; in front of him is a *taenia* ; behind, an ivy-leaf.

- F 421.** RHYTON, terminating in a horse's head. Length, $8\frac{1}{2}$ in. Diam. $3\frac{3}{4}$ in. From Ruvo. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow. Above, egg-moulding ; on either side, tendrils. The horse's head is painted black, with markings of eyes and bit in yellow, purple head-stall, and a tuft of hair on the forehead.

Eros seated to l. on a rock, with hair in a bunch, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and sandals ; in r. hand a *cista* ornamented with a wavy line, on which is fruit, and a wreath of large flowers.

- F 422.** RHYTON, terminating in a bull's head. Length, $7\frac{1}{2}$ in. Diam. $3\frac{3}{4}$ in. From Ruvo. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow ; round the lip, egg-moulding ; on either side, palmettes. The bull's head is painted black, the eyes and nostrils left in the colour of the clay.

Youthful **Satyr** moving to l., wearing a fillet, playing the double flute ; above, two ivy-leaves.

- F 423.** RHYTON, terminating in a bull's head. Length, $8\frac{1}{2}$ in. Diam. $4\frac{5}{8}$ in. From Ruvo. Blacas Coll., 1867. Design red on black ground, with white accessories ; above, egg-moulding ; on either side, a palmette. The bull's head is black, the eyes red with black markings.

Female figure seated on a rock to r., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, long girt chiton, himation over lower limbs, and sandals ; in r. hand a wreath, in l. a *tympanon* ; ground-lines indicated.

- F 424.** RHYTON, terminating in a cow's head. Old No. 1473. Length, $8\frac{3}{4}$ in. From the Basilicata. Durand Coll. 1269. Design red on black ground, with accessories of white and yellow. Round the lip, wave-pattern ; below the design, egg-moulding ; on either side, palmettes. The cow's head is black, with white horns and eyes, the cornea yellow with a black ring round ; ears, mouth, and nostrils red inside.

Eros kneeling to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and sandals ; in r. hand a *cista* with gabled lid and handle on the top, on which are painted three human figures (?) in white ; in l. hand a fan. In front of him, an ivy-leaf and *taenia* ; behind, a white *taenia* and ivy-leaf.

- F 425.** RHYTON, terminating in a ram's head. Old No. 1465. Ht. $7\frac{1}{4}$ in. *Archaeologia*, li. p. 392. Design red on black ground, with white accessories. The ram's head is black, the horns left in the colour of the clay and marked with red transverse lines ; the cornea of the eye yellow with black spots, the pupil black. Round the lip, egg-moulding ; on either side of the design, palmettes.

The youthful **Dionysos** seated on a cushion to l., with white fillet, the ends hanging down, wreath, and himation over thighs, in l. arm a *thyrsos*, r. hand raised; at his further side is a cottabos-stand, to which is attached a white *taenia*. Before him is a **Satyr** dancing, with l. hand raised; he is bald in front, and has a white fillet and string of beads over l. shoulder, r. hand placed on hip.

- F 426.** RHYTON, terminating in a ram's head. Ht. 8 in. Diam. $4\frac{1}{2}$ in. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow; below, egg-moulding; on either side, palmettes. The ram's horns are yellow, the eyes white, with yellow cornea and black markings; the rest is black.

Eros flying to l. towards an altar painted white along the top and bottom, with a band of beads round the middle; he has hair in a bunch, open embroidered cap, earrings, necklace, bracelets, anklet on l. leg, and white shoes; in r. hand a fan, in l. a ball painted white with patterns in black. On the l. hangs an embroidered *taenia*; on the r. is an ivy-leaf.

- F 427.** RHYTON, terminating in a ram's head. Ht. $8\frac{1}{8}$ in. From Bari. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow; below, egg-moulding; on either side, palmettes. The ram's head is black, the horns and eyes white; inside of ears, mouth, and nostrils purple.

Eros kneeling to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, beads over r. shoulder and round l. thigh, and white shoes; in r. hand a bunch of grapes and *pyxis* ornamented with a cross patée, on which are six balls, in l. a yellow ball. Before him, a *taenia*; behind, an ivy-leaf.

- F 428.** RHYTON, terminating in a sheep's head. Ht. $7\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. From Ruvo. Blacas Coll., 1867. Design red on black ground, with accessories of white and yellow; below, egg-moulding; on either side, palmettes. The sheep's head is black, with short white horns and a white tuft of hair on the forehead; eyes black on red, ears red inside.

Eros kneeling to r., with long hair, open beaded cap, earrings, bracelets, beads over l. shoulder and round r. thigh, and sandals; in r. hand he holds out a wreath, in l. a *phiale*; behind him is an *alabastron*, and above, a rosette and a white fruit or ball.

- F 429.** RHYTON, terminating in a sheep's head. Length, 8 in. From Bari. Temple Coll., 1856. Imperfectly fired; restored. Design red on black ground, with white accessories; on either side, a palmette. The sheep's head has been painted with a white slip.

Female figure seated to l., with hair in a knot, open cap radiated in front, earrings, necklace, bracelets, and long girt chiton, in r. hand a mirror, in l. a *situla*; the ground-lines indicated by dots.

- F 430.** RHYTON, terminating in a boar's head. Old No. 1467. Length, $6\frac{1}{2}$ in. From the Basilicata. Hamilton Coll. D'Hancarville, i. pl. 110. Lip and handle restored. Design red on black ground, with white accessories. On either side of the design, a palmette. The boar's head is painted black, with a white tuft of hair on the forehead, mane and tusks white, eyes yellow with black pupils.

Nikè seated to l. on an Ionic capital; with hair in a bunch, open beaded cap, necklace, bracelets, string of beads over r. shoulder, himation over lower limbs, and white shoes; in r. hand a *phiale* with fruit, in l. a bunch of grapes; behind her, an ivy-leaf.

- F 431.** RHYTON, terminating in a head, half boar, half dog. Old No. 1466. Length, $7\frac{3}{8}$ in. 1842. Northampton Coll. Design red on black ground, with yellow accessories; above, egg-moulding; below, astragalus. The boar's head is painted red, the dog's with a white slip on red.

Female figure seated on a rock to l., with hair in a bunch, open beaded cap, earrings, double necklace, bracelets, long girt chiton, and shoes; in r. hand a *phiale* with fruit; below her l. hand, a ball. Before her advances a nude youth with fillet and shoes, in l. hand a *phiale*; behind him, a branch and a window; between them, two rosettes; behind the female figure, a window and a branch.

- F 432.** RHYTON, terminating in a dog's head. Old No. 1470. Ht. $9\frac{3}{8}$ in. Hamilton Coll. D'Hancarville, i. pl. 49. Design red on black ground, with yellow accessories. Round the rim, egg-moulding; on either side, palmettes. The dog's head is painted black, the eyes red with black markings.

Eros seated on a rock to r., looking to l., with hair in a bunch, open cap radiated in front, earrings, double necklace, bracelets, circlet of beads round r. thigh, anklet on l. leg, and yellow shoes; in r. hand a bunch of grapes, in l. a wreath, from which hangs a *taenia*. In the field, flowers and plants, and two rosettes; ground-lines indicated.

- F 433.** RHYTON, terminating in a Gryphon's head. Length, $7\frac{1}{2}$ in. Diam. $3\frac{3}{8}$ in. From Ruvo. Blacas Coll., 1867. Design red on black ground, with yellow accessories. Above, egg-moulding; palmette each side. The Gryphon's head is painted black, with white markings on the ears, the eyes red with black markings; curved beak, upright ears, and comb.

Nude youth seated to r. on a rock, wearing a fillet, with *phiale* in l. hand; above, three ivy-leaves; in the field, two small plants.

- F 434.** RHYTON, terminating in a Gryphon's head. Old No. 1471. Ht. 8 in. From the Basilicata. Durand Coll. 1287. Handle repaired. Design red on black ground, with accessories of white and yellow; below, egg-moulding; on either side, palmettes. The Gryphon's head is black, the comb purple, eyes white, with yellow cornea and black markings.

Eros seated on a rock to r., looking to l., with hair in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, and shoes; in l. hand a fan; behind him, an ivy-leaf. In the field, flowers.

- F 435.** RHYTON, terminating in a lion's head. Length, 11 in. From Ruvo. Temple Coll., 1856. Design red on black ground, with white accessories; on either side, palmette and tendrils. The lion's head is painted black. On the side is a small ring-shaped handle. The body is fluted between the design and the lion's head.

Female figure seated to l. on a rock, with hair tied in a bunch, open beaded cap radiated in front, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, himation over lower limbs, and sandals; in r. hand a wreath, in l. a *tympanon*. Before her is **Eros**, with hair tied in a bunch with a beaded fillet, radiated *opisthosphendonè*, necklace, bracelets, strings of beads over l. shoulder and round l. thigh, anklets, and shoes; in r. hand a wreath, in l. a *phiale* containing fruit. Above are seven rosettes; on the ground, two plants.

F 436. RHYTON. Old No. 1476. Ht. $7\frac{1}{8}$ in. 1842. Northampton Coll. Rim injured. Designs red on black ground, with accessories of white and yellow. Two handles.

(a) A youth seated on a rock to l., nude, with white fillet; in r. hand a wreath and a *phiale* containing fruit and an ivy-leaf, in l. hand a bunch of grapes and a branch from which hangs a *taenia*.

(b) **Eros** kneeling to l., with hair tied in a bunch, open beaded cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, and shoes; in r. hand a bunch of grapes, in l. a *cista* and a magic wheel; at his side a torch with four arms (as on F 277).

The vase is formed below of the heads of a **Satyr** and **Maenad** placed back to back; the Satyr is bearded, with pointed ears, wearing an ivy wreath, and has been painted red on a white slip, the pupils and cornea of the eyes black; the Maenad is left in the colour of the clay.

F 437. CANTHAROS. Ht. $5\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with white accessories. Below each design, egg-moulding. Shape as Fig. 15, but no stem.

(a) **Paniscos** dancing to l., beardless, with white fillet, and goat-skin on l. arm; goat's legs and body from waist downwards. In r. hand he holds up a small *pyxis* (?) and a *taenia*, in l. a club; on either side, tendrils.

(b) Youthful **Satyr** to the front, looking to r., dancing, with white fillet, embroidered *taenia* in r. hand and *tympanon* in l.; on either side, tendrils.

F 438. CANTHAROS. Old No. 1658. Ht. 8 in. Upper part of one handle broken off. Designs red on black ground, with white accessories; coarse style. Shape as Fig. 15.

(a) **Eros** moving to l., with hair tied in a bunch, open cap beaded in front, earrings, necklace, cross-belt of beads, string of beads round l. thigh, and shoes; in r. hand a bunch of grapes, in l. a wreath.

(b) Female figure moving to l., with hair tied in a bunch, open cap beaded in front, earrings, necklace, bracelets, long chiton fastened with *fibulae* on the shoulders, and white shoes; in r. hand a mirror, in l. she holds a white ball by a string; on either side is an Ionic column, on the right-hand one a peaked cap.

- F 439.** CANTHAROS. Ht. 9 in. Blacas Coll., 1867. Designs red on black ground, with accessories of white and yellow. Round the rim and below each design, egg-moulding. At the upper junctures of the handles are heads in relief.

(a) **Eros** flying to r., with hair in a bunch, striped beaded cap, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, and shoes; in r. hand a *cista* on which are wavy lines, and a wreath, in l. a yellow *situla*; by his side a dolphin to r.; behind him, an ivy-leaf. On either side of the design, an Ionic column.

(b) Female figure seated on a rock to l., with hair tied in a bunch, striped beaded cap, earrings, necklace, bracelets, long chiton fastened with *fibulae* on the shoulders, white girdle and yellow shoes, in r. hand a box with open lid, in her lap a fan. On either side, an Ionic column.

- F 440.** CANTHAROS. Ht. 9 in. Blacas Coll., 1867. Designs red on black ground, with accessories of white and yellow. Round the lip, egg-moulding; at the upper junctures of the handles, moulded heads.

(a) **Eros** moving to l., with hair in a bunch, fillet, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklets, and shoes; he carries a large *crater* (shape as F 37), painted yellow with black bands. In front of him are two bunches of grapes, and below, a *phiale* and a branch; on either side, an Ionic column.

(b) A female figure seated on a rock to l., with hair tied in a bunch, open embroidered cap, earrings, necklace with pendant, bracelets, long sleeved chiton and *apoptygma*, the sleeves ornamented with studs, and shoes; in r. hand a *cista* ornamented with wavy lines, in l. a wreath. Before her is an embroidered *taenia*; behind, a window; on either side, an Ionic column.

- F 441.** CANTHAROS. Ht. 7 in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Above and below, egg-moulding.

(a) **Eros** seated to r. on an Ionic capital, looking back, with hair in a bunch and tresses in front of ears, open beaded cap, earrings, double necklace, bracelets, beads round r. thigh, anklet on r. leg, and white shoes; on his l. hand is a swan to l., and by his side a *thyrsos* ending in a pine-cone; below, a rosette, and above, an ivy-leaf; on either side, an Ionic column.

(b) **Aphrodite** seated to l., with hair tied in a bunch, open beaded cap, earrings, double necklace, bracelets, long chiton, himation, and white shoes; in r. hand two *phiale* with fruit, in l. a wreath; at her r. side is a white swan looking back to l. Behind her is a large basket ornamented with maeander and rings; above, two rosettes and two ivy-leaves. On either side, an Ionic column; ground-lines indicated.

- F 442.** CANTHAROS. Ht. 6½ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with white accessories. Above and below, egg-moulding.

(a) *Eros* moving to l., with hair in a knot, beaded cap, earrings, necklace, bracelets, beads over r. shoulder and round l. thigh, anklet on l. leg, and shoes; in r. hand a mirror; behind him is a flower, and in the field two rosettes; ground-lines indicated.

(b) Female figure moving to r., with hair tied in a bunch, beaded cap, earrings, necklace, bracelets, long girt chiton, himation over l. arm, and sandals; in r. hand a bunch of grapes, in l. a mirror; before her, a plant, and in the field a rosette; ground-lines indicated.

F 443. CANTHAROS. Ht. $11\frac{1}{2}$ in. 1885. Designs red on black ground, with accessories of white and yellow. At the upper junctures of the handles are female heads in relief.

(a) *Eros* flying to l., with hair floating behind, open white cap beaded in front, necklace, bracelets, cross-belt, beads round l. thigh, anklet on l. leg, and shoes, in r. hand a large incense-burner, in l. a *phiale*; before him are a ball suspended, and a flower; behind, a ball; ground-lines indicated.

(b) Female figure seated to r., looking back, with close white cap, beaded fillet, necklace, bracelets, long girt chiton, himation, and shoes; in r. hand a *cista* with gabled lid, on two sides of which are painted two figures in white, in l. a parasol with fringe of tassels. On the l. an embroidered *taenia* and rosette of dots; on the r. an embroidered *taenia*; below, a rosette of dots; ground-lines indicated.

F 444. CANTHAROS. Ht. 6 in. From Anzi. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow.

(a) Female head to l., with open embroidered cap radiated in front, earrings, and necklace; on either side, an Ionic column.

(b) Similar subject.

F 445. CANTHAROS. Ht. 8 in. From Anzi. Temple Coll., 1856. Designs red on black ground, with accessories of white, yellow, and red.

(a) Female head to l., with hair tied at the back, open embroidered cap radiated in front, earrings, and necklace; on either side, an Ionic column.

(b) Similar subject.

F 446. CANTHAROS. Ht. $7\frac{1}{8}$ in. From Anzi. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow.

(a) Female head to l., with open embroidered cap radiated in front, earrings, and necklace; on either side, an Ionic column.

(b) Similar subject.

F 447. CANTHAROS. Ht. $8\frac{1}{2}$ in. A piece broken out of the rim. Designs red on black ground, with accessories of white and yellow.

Subjects as last vase.

- F 448.** CANTHAROS. Old No. 1660. Ht. 6 in. From Naples. Burgon Coll. Foot restored. Designs red on black ground, with accessories of white and yellow. At the upper junctures of the handles, bearded heads in relief.

Subjects as before ; in the field, ivy-leaves.

- F 449 .** COTYLÈ. Ht. 6 in. Diam. $5\frac{1}{8}$ in. From Bari. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Shape as Vol. III. Fig. 8. Above each design, egg-moulding ; below, all round, wave-pattern ; under the handles, palmettes.

(a) Youthful **Satyr** to l., stooping forward, with r. foot raised on higher ground ; in r. hand a yellow *rhyton*, in l. a yellow *prochoös*. He wears a fillet with trefoils attached, and a white band over r. shoulder ; behind him is a plant, and above, a bunch of grapes.

(b) **Eros** seated to l., with hair in a bunch under an embroidered cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, white shoes, wings with white and yellow markings ; he holds out a *phiale* in r. hand. Above is a bunch of grapes, and below, a wreath of large flowers or rosettes.

- F 450.** COTYLÈ. Ht. $3\frac{3}{8}$ in. Diam. $3\frac{1}{8}$ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with white and yellow accessories. Above each design, egg-moulding ; below all round, wave-pattern ; under the handles, palmettes.

(a) Female figure to l., with two *taeniae* in r. hand, and in l. a *phiale* and magic wheel ; her hair is gathered in a bunch, and she wears an open cap beaded in front, earrings, necklace, long chiton fastened with *fibulae* on the shoulders, white girdle, himation on l. arm, and shoes. Above are a bunch of grapes and an ivy-leaf.

(b) **Eros** seated on a stool to l., holding out an embroidered *taenia* in both hands ; his hair is gathered in a bunch, and he wears a cap beaded in front, necklace, bracelets, string of beads over r. shoulder, and shoes. Above, a bunch of grapes and two ivy-leaves.

- F 451.** COTYLÈ. Old No. 1502. Ht. $3\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. Designs red on black ground, with yellow accessories. Above each design, egg-moulding ; under the handles, palmettes.

(a) Nude youth seated on a mound to l., with fillet, holding out a *phiale* with fruit in r. hand. Above are a bunch of grapes and a window.

(b) Female figure running to r., looking back, with hair in a knot, fillet, earrings, necklace, bracelets, long girt chiton with stripe down side, and shoes, in r. hand a mirror, in l. a *phiale* with fruit. In front of her is a *stellè*.

- F 452.** SKYPHOS. Ht. $2\frac{1}{2}$ in. Diam. $3\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Designs red on black ground, with white accessories. Above the designs, wave-pattern ; under each handle, a palmette and tendrils. Bowl-shaped body and high foot ; handles curving inwards.

(a) Female figure seated on a rock to r., looking back, with hair in a knot, open cap, necklace, bracelets, long girt chiton, and white shoes ; in r. hand a

bunch of grapes, in l. a *phiale* with myrtle-twigs. Above are a window, a ball, and two ivy-leaves.

(b) Female head to l., with hair tied in a bunch, radiated embroidered cap, earrings, and necklace.

- F 453.** SKYPHOS. Old No. 1648. Ht. $2\frac{1}{2}$ in. Diam. $3\frac{1}{2}$ in. Designs red on black ground, with white accessories. Above and below the designs, egg-moulding; under the handles, palmettes and tendrils. Shape as last.

(a) **Eros** kneeling to l. on l. knee, with hair in a bunch, open cap radiated in front, earrings, necklace, bracelets, and shoes, in r. hand a *phiale* with fruit; in the field, a rosette.

(b) Female head to l., with hair in a knot, open cap radiated in front, earrings, and necklace; in the field, a rosette.

- F 454.** KYLIX. Old No. 1625. Ht. $2\frac{1}{2}$ in. Diam. $7\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, iv. pl. 98; Inghirami, *Mon. Etr.* v. pl. 22. Handles modern. Designs red on black ground, with accessories of white and yellow. Shape as Vol. III. Fig. 3. Round the interior design, white wreath and wave-pattern; under the handles, palmettes.

Interior: **Eros** flying to r., with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, strings of beads over l. shoulder and round r. thigh, anklet on r. leg, and white shoes; in r. hand a mirror, in l. a *phiale* and *taenia*, drapery over l. arm. In the field, a rosette and white pomegranate; the ground is indicated by four rows of dots.

Exterior, on either side: Female head to l., with hair tied in a bunch, open embroidered cap radiated in front, earrings, and double necklace.

- F 455.** KYLIX. Old No. 1627. Ht. 2 in. Diam. $5\frac{7}{8}$ in. Hamilton Coll. Handles broken. Designs red on black ground, with white accessories. Under the handles, palmettes.

Interior, within a border of wave-pattern and a white wreath: **Eros** kneeling to l., with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, strings of beads over r. shoulder and round l. thigh, anklet on l. leg, and white shoes; in r. hand a *phiale* and ivy-leaf, in l. a wreath; by his side, a fan; ground-lines indicated.

Exterior, on either side: Female head to l., with hair tied in a bunch, open embroidered cap radiated in front, earrings, and necklace.

- F 456.** KYLIX. Old No. 1626. Ht. $2\frac{5}{8}$ in. Diam. $7\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, iv. pl. 69; Inghirami, *Mon. Etr.* v. pl. 23. Repaired; handles lost. Designs red on black ground, with accessories of white and yellow. Palmettes between the exterior designs; round the interior, a white wreath.

Interior, in a medallion with border of wave-pattern: **Eros** seated on a rock to l., with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, string of beads over r. shoulder, anklet on l. leg, and white shoes; in r. hand a box with open lid, above which are three balls, in l. a white parasol and an ivy-leaf; ground indicated by rows of dots.

Exterior, on either side: Female head to l., with hair tied in a bunch, open embroidered cap radiated in front, earrings, and double necklace.

- F 457.** PHIALÈ. Old No. 1615. Ht. $4\frac{3}{8}$ in. Diam. $1\frac{1}{2}$ in. Payne Knight Coll. Designs red and white on black ground, with yellow accessories. Round the edge, egg-moulding; between the exterior designs, palmettes and rosettes; below all round, maeander. Shape as Fig. 16. Vertical handles with knobs on the top and on either side; on the handles, laurel; on the knobs, stars in white.

Interior, in a medallion with vine-wreath in white all round: A luxuriant plant with tendrils and flowers; on a large flower in the centre rests a female head turned partly to r., with curly hair, beaded *amphyx*, earrings, and double necklace. Below, wave-pattern; in the exergue, three rosettes of dots.

Exterior: (a) Youth seated to l. on rocky ground, with fillet (ends floating), and drapery under him, in r. hand a *phialè* containing flowers and fruit; a laurel-branch leans against his l. arm. In front of him is a rosette; ground-lines indicated below him. He looks back at a female figure seated on a rock to l., with hair tied in a bunch, open cap radiated in front, earrings, necklace, bracelets, long girt chiton with looped-up sleeves, himation over lower limbs, and shoes, in r. hand a wreath, in l. a *cista* ornamented with chevron pattern; above, two rosettes.

(b) Female figure seated on a rock to r., attired as the one on (a); in l. hand a *cista* ornamented with chevron patterns; above her, a star. Before her is a youth as on (a), looking back, in l. hand a *phialè* containing flowers, in r. hand a bunch of grapes; against his r. arm is a laurel-branch. Above are two rosettes; the ground-lines are indicated.

- F 458.** PHIALÈ. Old No. 1614. Ht. 5 in. Diam. $1\frac{5}{8}$ in. From the Basilicata. Durand Coll. 482. Restored on (b). Designs red on black ground, with accessories of white and yellow. Round the edge, egg-moulding; below the designs outside, maeander. Columnar handles, with palmettes on the tops; below, palmettes and rosettes. Round the interior design, vine-wreath in white and yellow.

Interior: **Eros** hovering to l., with curly hair, beaded fillet, earrings, double necklace, bracelets and anklets; in r. hand a wreath and three *taeniae*, in l. a *phialè*. Below, two large plants; ground-lines indicated.

Exterior: (a) Youth seated on raised ground to r., looking to l., with wreath, chlamys under him, and *phialè* with flowers in l. hand; by his side a laurel-branch. Behind him is a female figure to r., with l. foot on raised ground, hair tied in a bunch, beaded fillet, earrings, double necklace, bracelets, long girt chiton, and white shoes; she holds out a wreath in r. hand and a ball in l. to the youth. Before him is a female figure moving away and looking back, with hair tied in a bunch, open cap beaded in front, earrings, double necklace, bracelets, long chiton, himation, and white shoes; in r. hand a wreath of flowers, in l. a *pyxis* ornamented with a cross patée, on which are four balls. On the r. is a plant; above, three rosettes; ground-lines indicated.

(b) In the centre is **Eros** to l., with r. foot raised on a rock, necklace, bracelets, anklet on l. leg, and wings spread, holding a magic wheel by a double string in r. hand, in l. a *phiale*. Before him is a female figure seated on raised ground to r., with hair tied in a bunch, beaded fillet, earrings, double necklace, bracelets, long girt sleeved chiton, himation over lower limbs, and white shoes; in r. hand a wreath, in l. a dish ornamented with chevrons, containing fruit and two myrtle-sprigs. On the r. is a female figure seated to l., with hair tied in a bunch, open cap, earrings, necklace, bracelets, long girt sleeved chiton, himation over lower limbs, and white shoes; in r. hand a *phiale*, in l. two bunches of grapes, one white. Above, a mirror and rosette; behind the other female figure, a rosette. The ground-lines are indicated.

F 459.

PHIALÈ. Ht. $8\frac{1}{4}$ in. Diam. 18 in. From Ruvo. Temple Coll., 1856. Designs, inside white and yellow, outside red with yellow accessories, on black ground. Round the edge, egg-moulding; between the outer designs, palmettes and rosettes; below all round, maeander. Vertical handles with knobs on the top and on either side.

Interior, in a medallion, surrounded by myrtle-wreath in white: Female head to l., with yellow hair gathered in a radiated double *sphendonè*, and earrings; features marked in yellow.

Exterior: (a) Female figure seated to r., with hair tied in a bunch, radiated *opisthosphendonè*, earrings, necklace, bracelets, himation over lower limbs, and shoes, in l. hand a fan; on her seat is a band of maeander (white on black), above and below, dots. Behind her is a youth to r., with fillet, chlamys over his arms, and staff behind him, holding in both hands a myrtle-twigg. Before the female figure is another youth to r., looking back, with white fillet, chlamys over l. arm, and shoes, in l. hand a strigil; his r. hand is extended to her. On the r. is a female figure to l., with hair in a bunch, radiated *opisthosphendonè*, long girt chiton, and sandals, in r. hand a mirror, in l. a box with open lid, ornamented with a wavy line. Above, two *phiale* and a rosette.

(b) **Eros** moving to r., with hair tied in a bunch, radiated *opisthosphendonè*, earrings, necklace, bracelets, anklet on r. leg, and shoes; in r. hand a wreath, in l. a *phiale*. He looks back at a female figure advancing, with hair tied in a bunch, radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, and shoes; in r. hand a myrtle-branch, in l. a mirror; before her, a *phiale* and myrtle-twigg. On the r. is a female figure moving away, attired as the other, with a *tympanon* in l. hand; she looks back and holds out r. hand over Eros' *phiale*; beyond her, a ball.

F 460.

PHIALÈ. Old No. 1612. Ht. $5\frac{1}{2}$ in. Diam. $17\frac{1}{8}$ in. Durand Coll. 451. Repaired and restored. Designs red on black ground, with white accessories. Round the edge, egg-moulding, and on the top a band of astragalus (?) in white; between the designs, palmettes. Vertical handles with knobs, of serpentine form, with a serpent's head each side lying along the rim of the vase. Round the interior, a vine-wreath in white.

Exterior: (a) On the l. is a female figure seated to r., with hair tied in a bunch, fillet, earrings, necklace, bracelets, long girt chiton, and shoes; she holds

out in l. hand a *phiale* containing a fruit and a sprig of myrtle, above which is a small bird to l.; her himation is thrown over the seat. Above her are a rosette and an embroidered *taenia*; in front of her a similar *taenia*. Before her is a female figure to r. with close embroidered cap radiated in front, earrings, necklace, bracelets, long girt chiton, and himation over her arms; in r. hand a fan, in l. a box with open lid. Facing her is a youth with myrtle-wreath and chlamys round l. arm, in r. hand a wreath; between them, a plant, and above, a rosette; behind the youth, a *phiale* and an embroidered *taenia*.

(b) Female figure seated to r., with a wreath in r. hand and *phiale* with fruit in l.; her hair is gathered in a bunch, and she wears a radiated open cap, earrings, necklace, bracelets, long girt chiton, and shoes. Before her is a youth with curly hair, chlamys round l. arm, and staff in l. hand, holding out a palm-branch in r.; his figure is partly repainted. Behind him is a palm-branch; between them a *taenia*; above the female figure, an embroidered *taenia* and a *phiale*. Behind the female figure is a similar one running up, with a branch in r. hand, and in l. a mirror. The ground-lines are indicated.

F 461.

PHIALE. Ht. $6\frac{1}{2}$ in. Diam. $17\frac{7}{8}$ in. From Ruvo. Temple Coll., 1856. Designs red on black ground, with accessories of white and yellow. Round the edge, egg-moulding; below the designs, wave-pattern; between them, palmettes and rosettes. Vertical handles with knobs each side, on which are white stars. Round the interior designs, a white myrtle-wreath; inner border of egg-moulding; in the centre, white rays.

Interior: Frieze with two designs separated by a palmette and tendrils each side: (1) Youth seated to l. on raised ground, with radiated fillet, and drapery round thighs; in r. hand a *phiale* with fruit, in l. a myrtle-bough. Before him is a female figure with hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, long chiton and *apoptygma*, and shoes; in r. hand an embroidered *taenia*, in l. a *cista* ornamented with wavy lines, on the top of which are four flowers. The latter figure is partly restored; between them is a basket containing fruit. On the r. is a female figure to l., as the other (bordered himation, no *apoptygma*), with a ball in r. hand; before her is a white swan, looking up, with wings addorsed; behind, a plant.

(2) Female figure seated to l. on raised ground, with hair gathered in a radiated *opisthosphendonè*, earrings, necklace, bracelets, long chiton, himation, and shoes, in r. hand a *pyxis*; on the rock and before the figure are plants. Facing her is a female figure with l. foot raised on a rock, arms extended, *opisthosphendonè*, and long girt chiton, playing at ball; three white balls are in the air above her. Behind the first figure is a youth to l., with radiated fillet and chlamys on l. arm, in r. hand a myrtle-bough; behind him, a plant.

Exterior: (a) **Revel**: Female figure moving to l., looking back, with radiated *opisthosphendonè*, earrings, necklace, bracelets, long girt chiton, and shoes, in l. hand a *phiale* containing fruit. Next, a youth moving to l., looking back, with radiated fillet, chlamys over arms, *thyrsos* ending in a pine-cone in r. hand, and a blazing torch in l. Next, a female figure moving

to l., as the other, with similar *thyrsos* in r. hand and *tympanon* in l.; behind her, a *taenia*.

(b) Youth seated on raised ground to l., with drapery under him, and radiated fillet, in r. hand a myrtle-branch. He looks back at an approaching female figure (attired as those on a), with wreath in r. hand and *cista* in l. ornamented with wavy lines, on the top of which is fruit; behind her is a rosette. On the l. is a similar female figure to r., with l. foot raised on a rock, in l. hand a fan; behind her, a *taenia*.

- F 462.** PHIALÈ. Old No. 1611. Ht. $4\frac{1}{2}$ in. Diam. $16\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, i. pl. 45. Design red and white on black ground, with yellow accessories. Vertical handles with knobs on the top and on either side. Round the interior, white myrtle-wreath.

Interior, in a medallion with border of wave-pattern: Female figure seated to l. on an Ionic capital, painted white with yellow markings, and fluted; on the necking, diagonal lines. Her hair is tied in a bunch, and she wears a beaded fillet and open cap, earrings, double necklace, bracelets, long chiton, himation over lower limbs, veil drawn forward in r. hand, and white shoes; in her l. hand is a white ball attached to a string. Before her is a similar female figure (girdle, himation over r. shoulder), in l. hand a ball; in r. hand she holds out a parasol, painted white with yellow markings. On the r. is a youth to l. with r. foot on raised ground, white fillet ornamented with trefoils (ends hanging down), and chlamys over l. arm, in r. hand an *alabastron*, in l. a *prochoös*; under his l. arm is a knotted stick. Before him is a *phialè*, and behind is a plant; between his feet, a *cista* ornamented with wavy lines; the ground-lines are indicated. In the exergue, maeander in perspective, edged with white, and dots.

- F 463.** PHIALÈ. Old No. 1613. Ht. $4\frac{1}{2}$ in. Diam. $14\frac{1}{2}$ in. Payne Knight Coll. Foot broken. Designs red on black ground, with faded yellow accessories. Round the edge, wave-pattern; below the handles, palmettes and rosettes; below the designs all round, wave-pattern, and below the interior design, a band of maeander, below which is a *phialè* between two rosettes. Handles as last vase.

Interior: Female figure seated on a rock to r., with hair in a bunch, radiated open cap, earrings, double necklace, bracelets, long girt chiton with stripes down the breast and side, girdle with tassels hanging down, and shoes; in r. hand a *tympanon* with rings of dots, in l. a *pyxis* ornamented with a cross patée; behind her, a plant, rosette, and embroidered *taenia*; in front of her, a bunch of grapes, rosette, and ivy-leaf, and large tendrils.

Exterior: (a) Female figure moving away to l., with hair in a bunch, radiated open cap, earrings, double necklace, bracelets, long chiton, girdle with ends hanging, and white shoes; in r. hand a mirror, in l. a *pyxis* ornamented with a cross patée; before her is a *trenia*. She looks back at a youth following her, wearing fillet and chlamys on l. arm; in r. hand a *situla* on which a figure is painted in red, in l. a *phialè*; in front of him is a flower, and above, a bunch of grapes and an ivy-leaf.

(b) Female figure seated on a rock to r., with hair tied in a bunch, radiated open cap, earrings, double necklace, bracelets, long bordered chiton with stripes down the breast and side, and shoes; in r. hand a mirror, in l. a *phiale* containing myrtle-branches, and a *taenia*; behind her, a *taenia*, and in front, a rosette. Before her is a youth with l. leg crossed over r., leaning on a staff held in l. hand; he wears a fillet and a chlamys over his arms, and holds out a wreath in r. hand; behind him, a window and a *taenia*.

- F 464.** PHIALÈ. Old No. 1617. Ht. 6 in. Diam. 15 in. From the Basilicata. Durand Coll. 483. Knapp, *Nikè in d. Vasenn.* p. 86. Designs red on black ground, with slight accessories of white. Round the edge, egg-moulding; below the designs, meander and crosses; under the handles, palmettes. The handles are as before, with knobs in the form of rosettes.

Exterior: (a) **Aphrodite** seated to l. on a *cista*, with hair floating behind, radiated embroidered *opisthosphendonè*, bracelets, long girt chiton, bordered himation over lower limbs, and shoes, in r. hand a fan; above her, a ball. She looks back at **Adonis** (?), who stands to l. and is beardless, with fillet and l. hand muffled in drapery, holding a knotty staff; a bird is perched on his r. hand. On the l. is **Nikè** to r., with hair in a bunch, radiated in front, earrings, necklace, bracelets, long girt chiton, and sandals; in l. hand she holds out a box with open lid, over which hangs an embroidered *taenia*, the other end of which she holds up in r. hand. Behind her is a window.

(b) Female figure moving to r., with hair in a bunch, radiated in front, earrings, necklace, bracelets, long girt chiton, and shoes; in r. hand a tendril, in l. a *phiale* containing fruit. Next is a youth moving to r., with fillet knotted in front and chlamys behind him held up in both hands; in front of him a window. Next is a female figure moving away, looking back, with hair in a bunch, radiated in front, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulder, and shoes, l. hand raised, in r. a *taenia*.

- F 465.** PHIALÈ. Old No. 1619. Ht. 3½ in. Diam. 12 in. Towneley Coll. Designs red on black ground, with white accessories. Round the rim inside, white laurel-wreath; round the handles, palmettes.

Interior, in a medallion, with border of wave-pattern: Female figure seated on a rock to l. looking to r., with hair tied in a bunch and curls hanging in front, open beaded cap, earrings, necklace, bracelets, long girt chiton, and white shoes; in r. hand a fan, in l. a box with open lid. On the l. is an embroidered *taenia*, on the r. a large flower; the ground-lines are indicated. In the exergue, a flower.

Exterior: (a) Female head to l., with hair tied in a bunch, open embroidered cap, radiated in front, earrings, and necklace; in front, a mirror, as on F 298.

(b) Female head to l., with radiated *opisthosphendonè*, earrings, and necklace; on either side, an embroidered *taenia*.

- F 466.** PHIALÈ. Old No. 1618. Ht. 3¼ in. Diam. 15 in. Payne Knight Coll. Repaired. Design red and white on black ground, with border of white laurel-wreath and wave-pattern. Vertical handles with knobs on the top and either side, on which are painted white stars.

Interior: Female figure seated to l. on an Ionic capital painted white; her hair is tied in a bunch, and she wears a beaded open cap, earrings, necklace, bracelets, long girt chiton fastened with *fibulae* on the shoulders, and shoes; in r. hand a *phiale* and white ball, in l. hand a bunch of grapes. Before her is a female figure with l. foot on raised ground, similarly attired, holding a fan in r. hand and a *situla* in l. Behind the first figure is a flower; the ground-lines are indicated. In the exergue, egg-moulding and dots.

- F 467.** PHIALÈ. Old No. 1620. Ht. $3\frac{1}{2}$ in. Diam. $9\frac{7}{8}$ in. Towneley Coll. Design red on black ground, with accessories of white and yellow; round it, a white laurel-wreath.

In a medallion: Female head to l., with open radiated and embroidered cap, earrings, and necklace; behind, tendrils. In the field, a white *phiale* and five ivy-leaves.

- F 468.** PHIALÈ. Ht. $1\frac{1}{2}$ in. Diam. $6\frac{1}{4}$ in. From Anzi. Temple Coll., 1856. Design red on black ground, with white accessories; round it, wave-pattern.

In a medallion: Female head to l., with close embroidered cap, earrings, and necklace; on either side, tendrils.

- F 469.** PHIALÈ. Ht. $1\frac{1}{4}$ in. Diam. $6\frac{3}{4}$ in. Design red on black ground, with white accessories.

Female head to l., with hair in a knot, open cap radiated in front, and earrings, and r. hand with bracelet, holding up a white mirror; behind, a myrtle branch.

- F 470.** LEPASTÈ. Ht. $6\frac{3}{4}$ in. Diam. $8\frac{1}{2}$ in. From Bari. Temple Coll., 1856. Repaired. Designs red on black ground, with accessories of white and yellow. On the body, maeander; on the top of the cover, a rosette; round the edge, wave-pattern. Shape as Fig. 17.

On the cover: (a) Female figure seated to l. on an Ionic capital painted white, with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, long girt chiton, with a stripe down the front, and white shoes; in r. hand a *cista* containing fruit, painted white with black bands, in l. a *tympanon*. In front of her is a large basket containing fruit, ornamented with maeander; behind, a fan and an embroidered *taenia*.

(b) *Eros* kneeling to l., with hair in a bunch, open embroidered cap, earrings, necklace, bracelets, and white shoes; in r. hand a mirror, in l. a wreath. Before him, a flower; behind him, a fan; ground-lines indicated. Between the designs, palmettes each side.

- F 471.** LEPASTÈ. Ht. $7\frac{3}{8}$ in. Diam. $8\frac{1}{4}$ in. From Bari. Temple Coll., 1856. Designs red on black ground, with faded white accessories. Round the edge of the cover, wave-pattern; between the designs are palmettes.

On the cover: (a) *Eros* (?) flying to l., with hair in a bunch, open beaded cap, bracelets, long chiton, and shoes; in r. hand a *cista*, on which are painted three *taeniae* (?), in l. hand a wreath; a *phiale* is attached to the *cista*.

(b) Youth seated to l., with white fillet, drapery under him, *phiale* in r. hand, in which are two ivy-leaves, and a white stick in l.

F 472. LEPASTÈ. Old No. 1629. Bequeathed by Miss Auldjo, 1859. Designs red on black ground, with accessories of white and yellow. On the top of the cover, a rosette; round the edge, wave-pattern; between the designs, palmettes.

(a) Female figure seated to l. on an Ionic capital painted white, with hair tied in a bunch, striped open cap, beaded in front, earrings, necklace, bracelets, long girt chiton, and white shoes; in r. hand a mirror, in l. a wreath and on l. arm a *taenia*; behind her hangs a *taenia*.

(b) **Eros** seated on a rock to l., with hair tied at the roots in a knot, beaded fillet, earrings, necklace, bracelets, anklet on l. leg, and white shoes, in r. hand a mirror; behind him, a flower.

F 473. PYXIS. Old No. 1642. Ht. 5 in. Towneley Coll. Top of cover broken off. Designs red on black ground, with white accessories. Two handles; cup-shaped body. On the cover, ivy-wreath, and a border of dots round the edge; under each handle, a palmette and tendrils; below the design, all round, wave-pattern.

(a) **Eros** seated on rock to r., with wreath, necklace, bracelets, string of beads over l. shoulder, anklets, and sandals; in r. hand a string, in l. a *phiale* with fruit.

(b) Female figure seated on a folding stool to r., looking back, with hair in a knot, open cap, radiated fillet with ends hanging down, earrings, necklace, bracelets, shoulder-belt of beads, and himation over lower limbs; in r. hand a wreath, in l. a *phiale* with fruit.

F 474. PYXIS. Old No. 1643. Ht. 6½ in. Designs red on black ground, with accessories of white and yellow. Shape as last, but without handles. On the cover, an ivy-wreath.

(a) Female head to l., with close embroidered cap radiated in front, earrings, and necklace.

(b) Similar subject. Between each design, a palmette and tendrils.

F 475. PYXIS. Ht. 4½ in. Diam. 7⅝ in. From Bari. Temple Coll., 1856. Design red, white, and yellow on black ground.

On the cover, Gorgoneion in relief, painted white, with curly hair painted yellow; round it is a wave-pattern. On the body, maeander in perspective, as on F 278, edged white, with palmettes on stalks in the squares.

F 476. STAND FOR VASE. Ht. 7 in. From Ruvo. Temple Coll., 1856. Design red on black ground, with accessories of white and yellow, placed just above the foot. On the top, a rosette and wave-pattern; below, wreath and wave-pattern. On the foot, wave-pattern and egg-moulding.

Eros seated on a rock to r., with hair in a bunch, open embroidered cap, necklace, strings of beads over l. shoulder and round r. thigh, anklet on l. leg, and shoes; in r. hand a *situla*, in l. a *phiale*; at the back, tendrils.

F 477. STAND FOR VASE. Ht. 10 in. From Fasano. Temple Coll., 1856. Design red on black ground, with white accessories, placed just above the foot. On the top, a rosette surrounded by wave-pattern ; below, zigzag lines and white rays ; on the foot, wave-pattern and laurel-wreath ; at the back, palmette and tendrils.

Female head to l., with close embroidered cap radiated in front, earrings, and necklace.

ETRUSCAN AND LOCAL FABRICS (F 478-505; see p. 21).

- F 478.** KYLIX. Ht. $4\frac{1}{2}$ in. Diam. $10\frac{3}{8}$ in. Civita Castellana, 1892. Repaired. Designs red on black ground, with occasional accessories of white. Executed by an Etruscan artist under the influence of a Greek training; the exterior is in the usual Etruscan manner, but the interior shows a conscious attempt to imitate the best work of the Athenian kylix-painters; the date is probably about the beginning of the fourth century B.C. Shape as Vol. II. Fig. 18, but higher stem and very flat shallow bowl. Round the handles, large ugly palmettes; below the interior design, a band of egg-moulding, and round it, maeander and chequer.

Interior: **The three Charites**: The first bends forward to the l., lifting up the lid of a large cylindrical *cista*, into which she is about to put a white *alabastron* held in l. hand; the *cista* is ornamented with diaper and maeander patterns, and stands on three feet. Her hair is elaborately curled and gathered in a projecting mass at the back, with a top-knot in front; she wears a double *sphendonè*, earrings, necklace, silver armlet on l. arm, and shoes, and over her l. arm is a bordered himation, which is twisted up between her legs. Before her hangs a large *aryballos* from a peg, ornamented with diaper pattern, with a *taenia* twisted round it. The second stands behind her to l., with l. foot drawn back, similarly attired (no himation); she looks into a mirror which she holds up in l. hand, with r. supporting it. The third behind her places r. hand on her l. shoulder; her r. foot is drawn back and l. hand placed on her hip; she is attired as the first, but has no *sphendonè*.

PLATE XII.
FIG. 2.

Exterior: (a) Female figure to r., with long hair streaming out to a point behind, holding up a *rhyton* in r. hand and a small object in l.; she wears earrings, necklace, and large bordered embroidered himation fastened on l. shoulder. Confronting her is a nude youth with long hair streaming out to a point behind, wearing sandals, holding up a *rhyton* in r. hand; his l. foot is drawn back, and l. hand placed on hip.

(b) Similar subject; the female figure has nothing in her l. hand.

[An almost identical kylix in Berlin (*Cat.* 2944) is published by Gerhard (*Gr. u. Etr. Trinkschalen*, pl. 16, figs. 3, 4).]

- F 479.** CRATER. Ht. $19\frac{3}{8}$ in. Diam. $21\frac{1}{2}$ in. Civita Castellana, 1888. *Class. Rev.* ii. (1888), p. 327; Murray, *Handbook of Gk. Archaeology*, p. 376. Slightly injured. Designs red and white on black ground, with yellow accessories; on the white ground the details are marked in black. Above the designs, laurel-wreath; below each, a band of palmette-pattern bordered by egg-moulding. Shape as F 37.

(a) **The infant Heracles strangling the snakes**: In the centre on the ground is **Heracles** kneeling on one knee to l., looking to r., strangling with l. hand a snake which is twisted round his legs. On the r. is **Iphitos** to r., looking to l., falling back with hands raised in terror at a snake behind him rearing to l. Both are nude, with short curls and cross-belts, and Heracles has

PLATE XIII.

armlets; their flesh is painted white; the snakes have forked tails. On the r. is **Athenè** to l., with white crested helmet, long curls, scaly ægis with Gorgoneion in white, long chiton embroidered with palmettes, wave and other patterns, and bordered himation, spear in l. hand, shield by her side, with Gorgoneion and borders of wave-pattern and dots; in r. hand she holds out a dove by the wings (see *Class. Rev. l. c.*; probably an offering for purification after child-birth); behind her is a *cista* with chequer and other patterns. Before her, on a higher level, is an aged female figure, probably a nurse, stooping down to l. to rescue Iphitos; she has white hair, bracelets, long girt embroidered chiton with spiral and other patterns, and shoes. Behind, above Athenè, is **Dionysos** seated to r., looking to l.; he is bearded, with long curls, and wears wreath, embroidered himation with egg-moulding and palmette borders over his lower limbs, and *endromides* with tops turned over. In his r. hand are a sceptre ending in a fleur-de-lys and a vine-branch with clusters of grapes; in l. he holds out a *cantharos*; on the r. hang an embroidered *taenia* and a bunch of grapes. In front of the nurse is **Apollo Ismenios** (indicating the locality) seated to l., looking back, with long curls, laurel-wreath, *endromides*, bordered himation under him; in r. hand a large laurel-branch; with l. he supports his head. Above him is an **Eros** flying to l., with long curls, band over r. shoulder, and armlets, carrying a dish of fruit; his flesh is painted white. On the l. is **Hermes** on the ground, seated to l., looking back, beardless, with long curls, *petasos*, chlamys with wave-border under him, *endromides*, and *caduceus* in r. hand. Before him stands **Artemis**, with hair in a top-knot, white fillet wound three times round the head, and curls in front of her ears, flesh painted white; she wears long embroidered chiton with borders of spiral, engrailed, and palmette patterns and broad girdle, over which is a fawn-skin tied on r. shoulder; she holds out a bow in l. hand and an arrow in r. Above is **Zeus** seated to r., looking back at Artemis, bearded, with long curls; he wears wreaths round his head and over l. shoulder, embroidered himation with border of egg-moulding over lower limbs, and *endromides*; thunderbolt in l. hand, in r. a sceptre ending in a fleur-de-lys. By his side is **Alcmena** (flesh painted white), pointing to the scene below with r. hand, and placing l. round Zeus' neck; she has long hair with curls in front of ears, necklace, bracelets, long sleeved chiton, and embroidered himation with border of spirals. Behind them is an **Eros** with long curls, fillet, and sandals, kneeling on l. knee, holding up a *taenia* in both hands; in the field below him, a ball and a *phiale*.

[This scene is apparently a copy of a painting by Zeuxis mentioned by Pliny, *H. N.* xxxv. 63; cf. Philostratus, *Imagg.* 5, ed. Welcker, p. 607; Roscher, i., pp. 2222, 2242; *Arch. Zeit.* 1868, p. 33; *Pitture d' Ercolano*, i. pl. 7; *Mon. dell' Inst.* xi. pl. 42, 2. A vase of similar style is published in *Mon. dell' Inst.* x. 51, and *Ann.* 1878, p. 80 ff.]

(b) **Dionysiac scene**: In the centre is a **Maenad** seated to r., looking to l., with hair in a top-knot, tied by a *taenia* at the back, with curls in front, earrings, necklace, bracelets, and long chiton with wave-border and girdle; she

holds up in l. hand a white *tympanon* with rings and crosses round the edge, and by her side is another. On either side a **Satyr** advances towards her; the one on the r. has a wreath, and his hands are extended to embrace her. The other is dancing, and has a wreath, panther's skin knotted round neck, *thyrsos* in r. hand and *rhyton* in l.; below him is a *diota*, ornamented with tongue and wave-patterns, fallen on its side. On the extreme l. is **Ariadnè** (?), seated on a higher level to r., looking back at Dionysos on the obverse; she has hair as the Maenad, necklace, bracelets, embroidered chiton reaching to knees, with borders of wave and other patterns, and *endromides* with tops turned over, and her flesh is painted white; she holds a large white fan in l. hand and *thyrsos* in r.; below her, a *phiale*, and in the centre of the scene a ball marked with a cross. On the r. is a **Maenad** seated to l., looking back, holding a *thyrsos* in r. hand; her flesh is painted white, and she is attired as Ariadnè (long chiton, no *endromides*); behind her, a *cista*, ornamented with various patterns.

- F 480.** CRATER. Ht. 15 $\frac{5}{8}$ in. From Vulci. 1867. Beugnot and Blacas Colls. Durand Coll. 251. *Él. Cér.* ii. pl. 102; Inghirami, *Vasi Fitt.* iv. pl. 396; Overbeck, *Her. Bildw.* pl. xxiv. 2, p. 568; *Mon. dell' Inst.* ii. pl. 8; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. 17, 185; *Ann. dell' Inst.* 1834, p. 264 ff., cf. *ibid.* 1836, p. 26; *Arch. Zeit.* 1871, p. 61; Birch, *Ancient Pottery*², p. 460; Baumeister, p. 2005. Slightly injured. Designs red on black ground, with white accessories; Etruscan style. Below the designs, palmettes. Shape as last.

(a) **Suicide of Ajax**: Ajax, nude and bearded, wearing a wreath, is fallen on his knees to l. over his sword, which comes out through his body by his l. shoulder; blood is visible round the wound and the handle of the sword. On the l. is his shield; above, a garment with border of dots suspended on two pegs. On the r. are a large sheath suspended by a white band, a tree-stump, and a garment suspended on two pegs. The scene takes place in Ajax's tent; the ground is indicated below. Above Ajax is painted in white: $\Sigma\Lambda\Gamma\Lambda$, *Alfas*.

[A similar representation (but early Greek) in *Arch. Anzeig.* 1891, p. 116, fig. 5. For the subject, cf. *Bull. Arch. Nap.* N. S. i. pl. 10; *Mon. dell' Inst.* xi. pl. 42; Roscher, i. p. 130.]

(b) **Actaeon devoured by his hounds**: Actaeon is nude and bearded, with wreath and white *endromides*; he moves away to r., turning back and endeavouring to drive back the hounds with a crook held in r. hand; two attack him on either side, and one seizes his r. thigh in his teeth. Below him is inscribed as before, in Etruscan characters: NVIATA , $\text{'A}(\kappa)\tau\alpha\lambda\omega\nu$.

- F 481.** KELEBÈ. Old No. 1679. Ht. 16 $\frac{1}{8}$ in. Diam. 12 $\frac{1}{4}$ in. From Populonia (?). Durand Coll. 43. Gerhard, *Gr. u. Etr. Trinkschalen*, pl. C, 10. Designs red on black ground. Etruscan style, apparently in imitation of the work of the best Greek period. Shape as Vol. III. Fig. 10. Round the neck, tongue-pattern, black on red. On the shoulder: (a) palmettes and egg-moulding; (b) laurel-wreath. Below the designs, maeander; below the handles, palmettes.

(a) In the centre is a female figure seated in a chair to r., with long curls, necklace, bracelets, long bordered chiton with looped-up sleeves, himation over

lower limbs, and shoes; in r. hand she holds an *alabastron* (in silhouette against body; round it are three black rings on a red band); her l. is raised to her head, as if drawing a veil forward. Below the seat of the chair is a palmette; the chair stands on a base supported by two legs which rest on a plinth; on the base are alternate lotos-flowers and rosettes, and on the plinth a variety of lotos-bud pattern, all black on red. Facing the female figure is **Eros** running forward, holding up a lyre in r. hand, and pointing the forefinger of l. hand at her, as if speaking; below him is the upper part of a nude boy to l. with l. hand extended. On the base, back to back with the female figure, is seated a nude youth to l., playing the double flute; in front of him, on a rock, a nude boy with hands extended. Over them hovers an **Eros** to r. with hands extended; in front of him, a wreath.

(b) On the l. is a Tuscan column with base, and architrave above; in the centre, a **Maenad** running to r. looking back, with long hair, long girt chiton and *apoptygma*, hands extended; on the r. a youthful **Satyr** moving to r. and looking back, with hands extended; in r. he holds up a piece of bordered drapery. The feet of the Maenad are raised off the ground, the r. resting on the base of the column.

F 482. DIOTA with cover. Old No. 1675. Ht. 16 in. Designs pale red on black ground. Shape as E 350, but slenderer body. On the lip and neck, rude egg-moulding and tongue-pattern (?). Round the shoulder, tongue-pattern; under the handles, palmettes; below all round, meander and chequer.

(a) Bearded male figure to r., with fillet, wrapped in a himation and leaning on a staff, with r. hand extended to a female figure facing him; she has hair gathered under a net (*kekryphalos*), and fillet with long ends hanging down her back, long sleeved chiton, and himation in which l. hand is wrapped; in r. hand she holds out a basket to the male figure.

(b) Two *ephebi* confronted, the one on the l. with fillet, wrapped in a himation, with arms advanced underneath it; the other has a fillet, himation over l. shoulder, and r. hand advanced, as if speaking.

F 483. AMPHORA. Old No. 1674. Ht. 21½ in. Partly repainted. Designs pale red on black panels, with palmettes, egg-moulding, and tongue-pattern above, dots down the sides, and meander along the bottom. Shape as Vol. II. Fig. 5.

(a) **Hermes bringing goddesses to Paris**: On the l. is **Hermes** seated on hilly ground to r., beardless, with curly hair, *petasos*, bordered chlamys fastened with a *fibula* in front, and *endromides*, *caduceus* in l. hand, r. raised; below him is a greyhound couching to r. Facing him is **Hera**, with long curls, *stephanè* on which are palmettes, necklace, bracelets, long girt chiton with *κόλπος* and bordered *apoptygma* fastened on shoulders, sandals, and embroidered veil over her head, drawn forward in l. hand; in r. she holds out a *phiale*. Behind her is **Aphrodité** advancing, with necklace, bracelets, long girt bordered chiton and *apoptygma* with a stripe down the side, fastened on shoulders, and an

embroidered garment behind falling nearly to knees ; in r. hand she holds up a myrtle-branch.

(b) On the r. two *ephebi* confronted, wrapped in himatia, with sandals, the one standing to r. holding out r. hand ; on the l. is a similar one to r. ; before him, a *stelè*, and above, a flute-case (?) of skin.

F 484. STAMNOS. Old No. 1681. Ht. 13 $\frac{3}{4}$ in. From Vulci (?). Durand Coll. 429. Gerhard, *Auserl. Vasenb.* pl. 321. Designs red and buff on black ground. Shape as Vol. III. Fig. 7. On the lip, egg-moulding ; on the shoulder, tongue-pattern ; below the designs all round, maeander and chequer pattern ; under the handles, palmettes and lotos-flowers.

(a) Youth on a rearing horse to r., with chlamys flying behind, fastened with a *fibula* in front, in r. hand a short whip, in l. a bridle ; the horse has two collars formed of egg-shaped plates of metal placed side by side. Before him hovers *Nikè* or *Eros* to l., nude, holding out a wreath in r. hand and a *taenia* in l. ; round neck, a necklace with *bulla*. Below is a winged female figure, perhaps a *Genius*, seated to l. on the ground, nude, holding up a pomegranate in r. hand ; she has flesh painted white, dishevelled hair, collar, and armlets above and below the elbow, the upper one on her l. arm studded with three large jewels (as often on Etruscan mirrors, e.g. Gerhard, *Etr. Spiegel*, i. 213, and v. 32).

(b) On the l. is *Pan* seated on a rock to r., looking up ; he is beardless, with long curly hair, horns, necklace with three *bullae*, castanets in l. hand, in r. a laurel-branch. In front of him, on a higher level, as if climbing up hill, is a female (?) figure (or *Apollo* ?) turning to r., with flesh painted white, long curls, laurel-wreath, bracelet on r. arm, round neck two collars with egg-pattern (as the horse on obv.), long sleeved bordered chiton on which are rings clustered in trefoil, the sleeves bordered with egg-pattern, and himation, in r. hand a laurel-branch. On the r. above is a female figure, perhaps a *Genius*, seated on a rock to l., nude and winged, with bracelets above and below the elbow, and collar with *bulla*, laurel-branch in l. hand, r. extended ; below her is a *Satyr* seated on a rock to l., bearded, with goat's ears and tail, r. hand on knee, in l. a thyrsos.

F 485. STAMNOS. Old No. 1683. Ht. 12 $\frac{3}{4}$ in. From Orbitello. Designs red and white on black ground ; very coarse, and imperfectly fired. Above, tongue-pattern ; under the handles, palmettes and flowers, leaving an almost rectangular space each side for the design.

(a) *Satyr* and *Maenad* running in opposite directions, turning back to look at each other ; the *Satyr* is bald and beardless, with a white panther-skin knotted round his neck, and white shoes ; r. hand raised. The *Maenad* has her hair knotted behind, flesh painted white, bordered himation round lower limbs, and shoes, r. hand raised, l. holding up drapery.

(b) *Nikè* running to l., with hair in a knot, wings spread, and long girt chiton ; flesh and lower part of wings painted white.

F 486. STAMNOS. Old No. 1682. Ht. 12 $\frac{3}{4}$ in. From Orbitello (?). Campanari Coll. Designs red on black ground. On the lip, egg-moulding ; above the designs, tongue-pattern, with an eight-point star under each handle. Below the handles, palmettes and flowers, as last.

(a) Youth seated on a rock to l., nude, with sword in sheath across his knees, drapery under him, and *endromides* with tops turned over; before him stands a winged female figure to the front, with necklace, bracelet on r. arm, long girt chiton, in r. hand a torch; she may be an Etruscan **Ker** or **Lasa**.

(b) **Charun** to r., nude and bearded, ithyphallic, with rough hair and pointed nose and chin, stands over a nude, bald, bearded ithyphallic male figure wearing a white wreath, who is fallen back to r.; Charun has seized his outstretched r. arm with l. hand, and is about to slay him with an axe held in r. In the field is a cross with crescents and dots between the limbs.

- F 487.** PSYCTER with cover. Old No. 1680. Ht. $19\frac{1}{2}$ in. From the Basilicata. Durand Coll. 692. Restored. Designs red and white with yellow accessories. Shape as Fig. 8, without stem. On the neck, rays.

On the shoulder is a spout in the form of a lion's head with mane, between two youthful male heads to the front wearing myrtle-wreaths; at the back, two palmettes springing from acanthus-leaves, and in the field, four rosettes.

On the body, frieze with **chariot-race**: On either side is a charioteer driving in a quadriga to l., with white Phrygian cap with lappets, long girt chiton, and white sleeved under-garment, each leaning forward with goad in l. hand and reins in r. passing round waist and knotted at back (*media inter lora*, Virgil, *Aen.* xii, 469, with Conington's note); the alternate horses each side are white, and the wheels of the quadrigae have eight spokes painted white. Behind each charioteer and in front of one group, a star and a crescent; in front of the horses on each side is a *meta*. In the field on the obverse are three oval objects with stripes. On the reverse the charioteer and quadriga have been repainted.

- F 488.** COTYLÈ. Old No. 1512. Ht. $4\frac{3}{4}$ in. Diam. $5\frac{3}{8}$ in. Towneley Coll. Designs red on black ground. Shape as Vol. III. Fig. 8. Very coarse style. Under the handles, palmettes and plants.

(a) Beardless male figure to l. with prominent breasts, cross-belt of beads, and sandals, hands extended; in the field, five leaves (?).

(b) Female figure to l., with hair in a knot, and sandals, wrapped in a bordered himation; in the field, four leaves (?).

- F 489.** RHYTON, terminating in a mule's head. Old No. 1469. Length $7\frac{3}{8}$ in. Canino Coll., 1837. De Witte, *Descr.* No. 198; Fabretti, *Prim. Suppl.* 453; Corssen, *Sprache der Etrusker*, i. p. 428, pl. xx. fig. 5. Design red on black ground; very coarse; on either side, a laurel-wreath. Shape as Fig. 14. The mule's head is left red, the eyes painted black.

Eros moving to l., nearly obliterated. On the handle is incised, in Etruscan characters: ZEIYA 1 JUVI 8V8 (*Phuphlunl Pachies Vel. C. Lthi*).
 10 1 1 1 1 1

[The genuineness of this inscription is open to doubt.]

- F 490.** KELEBÈ. Old No. 1686. Ht. $12\frac{1}{8}$ in. Diam. $9\frac{1}{2}$ in. Towneley Coll. Designs red on black ground; very rudely drawn, probably the work of an Italian artist. Shape as Vol. III. Fig. 10. On the top of the handles, palmettes; round the lip above, ivy-wreath; below, on

rev., network-pattern. On the neck in front, lotos-buds ; below the designs, maeander and quatrefoils.

Underneath the lip, on obv.: On the l., two lions rushing at each other ; between them, a stag to l. ; on the r., the same ; between them, a bull to l. ; black on red ground, very rudely painted.

(a) **Perseus receiving his sword and shoes of swiftness from one of the Nymphs** (cf. B 155): In the centre is **Perseus** to l., bearded, with lofty *kidaris*, chiton reaching to the knees, with engrailed border, spear and shield with device of a rude Gorgoneion painted in outline. Facing him is the **Nymph**, in long chiton and himation wrapped round lower limbs, holding out a sword in r. hand (belt attached and sheath ornamented with spiral pattern), and in l. hand a pair of large, heavy *endromides*, which she holds by a tag or boot-lace. On the r. is another **Nymph** with curly hair under a striped cap, long chiton with *apoptygma*, and *diploïdion* ; in l. hand she holds a *prochoös*, in r. a *phiale*, from which she offers wine to Perseus.

(b) Two female figures confronted, with himatia drawn over their heads ; between them, three sepulchral *stelae*, on which are vases ; on the left-hand one a large *calpis*, on the middle one an *amphora* ; on the other, a large *kelebe* on which are painted in black two draped figures confronted (on the l. a female figure, on the r. an *ephebos* with staff in r. hand ; below, rude maeander). On the *stelae* are patterns of squares.

F 491. BELL-CRATER. Old No. 1348. Ht. $7\frac{3}{8}$ in. Diam. $8\frac{1}{2}$ in. Hamilton Coll. Imperfectly fired. Designs red on black ground, with white accessories. Shape as Fig. 1. Above and below the designs, wave-pattern ; under the handles, palmettes.

(a) Hippocamp to l., with forelegs and pectoral fins, marked with rings of white dots ; below, a *phiale* ; on either side, a flower.

(b) Lion passant to l. ; in the field, a square object ; on either side, a flower.

F 492. BELL-CRATER. Ht. $7\frac{1}{8}$ in. Diam. $7\frac{1}{2}$ in. From Capua. Castellani, 1873. *Bull. Arch. Nap.* iii. (1855), pl. 2, figs. 1-2, p. 9. Fragments pieced together, one or two missing. Designs red on black ground. Under the handles, palmettes.

(a) Twelve female heads in profile to l., with necklaces ; below, nine similar heads. (b) Female head to l.

F 493. BELL-CRATER. Old No. 1353. Ht. $8\frac{3}{4}$ in. Diam. $9\frac{1}{8}$ in. Presented by Capt. Fellows, 1858. *Ann. dell' Inst.* 1875, p. 196 ; Klein, *Euphronios*², p. 224. Imperfectly fired. Designs pale red on black ground, much worn ; somewhat strongly caricatured, and resembling in style E 246. This vase may be of Athenian fabric. Above the designs, laurel-wreath ; below each, a band of maeander and crosses.

(a) **Achilles lying in wait for Troïlos**: On the l. is **Achilles** kneeling on one knee to r. ; in front of him is a Doric column, indicating the fountain, half way up which is a spout, and attached to it a trough. He has long hair, short beard and moustache, high crested helmet, sword and shoulder-belt, shield and

spear; in r. hand he holds a knife or short sword. **Troïlos** leads up a mule to drink, with r. arm over its back. He is represented as a child, with curls in front of his ears, chlamys over l. shoulder, *petasos* hanging from neck, in l. hand two spears. These figures have been retouched.

(b) Two *ephebi* conversing, with fillets and himatia; the one on the l. has a staff; between them hangs a carving-knife (*κοπίς*).

[On the foot, incised characters, see old Catalogue, plate C. 1353.]

F 494. BELL-CRATER. Old No. 1341. Ht. 9 in. Diam. $8\frac{1}{2}$ in. From the Basilicata. Pourtales Coll., 1865 (*Cat.* 146). Designs red on black ground, with white accessories. Above the design, laurel-wreath; below, meander and crosses; round the ends of the handles, palmettes.

(a) **Heracles and Omphalè**: **Omphalè** is seated in a chair, turned partly to l., with hair escaping from under an embroidered cap in masses each side of her face, round the cap a fillet with trefoils, necklace, bracelets, long chiton and bordered himation drawn forward as a veil with r. hand; the back of her chair ends in palmettes. She looks round to r. at **Heracles**, who is seated on the ground to l., beardless, with radiated fillet, quiver and bow slung round him, club against his knees; under him is spread the lion's skin. His quiver is of cylindrical shape, and is ornamented with wave-pattern.

[For the subject, see Jahn in *Ber. d. sächs. Gesellsch.* 1855, p. 226.]

(b) **Athenè** to r. with crested helmet, earrings, necklace, bracelets, long girt chiton, spear in r. hand, l. resting on her shield, on which is a star of six points.

F 495. BELL-CRATER. Old No. 1343. Ht. $10\frac{3}{8}$ in. Diam. $11\frac{1}{2}$ in. Payne Knight Coll. Designs red on black ground; coarsely executed. Above the design, laurel-wreath; below, meander alternating with crosses; below the handles, palmettes.

(a) **Satyr** seated to r. on a rock, over which is a panther's skin; he has a fillet, and *thyrsos* in r. hand. Facing him is a **Maenad** with hair in a knot, fillet, long girt chiton with *apoptygma* reaching to the hips, *tympanon* in l. hand, r. raised as if beckoning.

(b) Mule to l., with head thrown up as if braying, advancing towards a *meta* on which is an egg-shaped object; above hangs a pair of *halteres*.

F 496. BELL-CRATER. Old No. 1350. Ht. $9\frac{7}{8}$ in. Diam. $8\frac{3}{8}$ in. Towneley Coll. Much injured. Designs outlined in black on buff panels, bordered with laurel. Under each handle, a large palmette.

(a) Female head to l., covered with a cap radiated over the forehead; on the neck, a necklace. (b) Similar design.

F 497. AMPHORISCOS. Ht. $5\frac{1}{2}$ in. From Apulia. Blacas Coll., 1867. Designs red on black ground. The shape resembles Fig. 5, without the side-handles. On the neck, zigzags and dots; on the shoulder, (a) laurel-wreath, (b) wave-pattern; below the handles, palmettes.

(a) *Amphora* with pointed base, on which is a male figure to l., and a snake rearing before him, painted in black on red. (b) Bird to l. with wings addorsed.

PLATE XIV.
Fig. 1.

- F 498.** AMPHORISCOS. Ht. $5\frac{1}{2}$ in. Blacas Coll. 1867. Mouth injured. Designs red on black ground, with borders of zigzag above, and chevrons and dots down the sides. Shape resembling Fig. 5.

(a) Youth moving to l., with l. hand muffled in drapery, holding a scarf in r. hand.

(b) Female figure moving to l., with hair in a knot, earrings, necklace, bracelets, and long girt chiton fastened on shoulders.

- F 499.** AMPHORA. Old No. 1673. Ht. $6\frac{3}{8}$ in. From Calabria. Designs red on black ground; coarse. Shape as Nolan amphorae.

(a) Grotesque figure to l., with dwarf's body terminating in the tail and legs of a bird, projecting nose and mouth, rough hair with a crest on the top like a cock's, and hands extended. (b) Swan to l.; before it, a tendril; above, a pair of *halteres*.

- F 500.** HYDRIA. Ht. $10\frac{1}{2}$ in. 1892. Design red on black ground, with slight accessories of white. Perhaps of Campanian fabric. Shape as Fig. 8. Round the lip, egg-moulding; on the neck, tongue-pattern. On the shoulder, a Gorgoneion with volutes either side; below the design, wave-pattern all round; at the back, palmettes.

Perseus escaping with head of Medusa: Perseus flies to l., looking back; he is beardless, with long hair, winged *petasos*, bordered chlamys fastened with a *fibula* and floating behind, winged *endromides*, *harpè* in r. hand, in l. the head of Medusa with eyes closed, which he holds by the hair. Behind him flies a **Gorgon**, with radiated fillet, long spotted chiton and *apoptygma*, and sandals, wings addorsed, hands extended to seize him. Under the handle on the r. is seated the body of **Medusa**, with long chiton and *apoptygma*, bordered himation over lower limbs, and sandals, on a rock indicated by flowers. Under the other handle is a female head looking up to r., with hair in a knot, radiated fillet, earrings, and necklace.

[Cf. *Mon. dell' Inst.* viii. 34, 1, and p. 31 of Vol. II. of this *Catalogue*.]

- F 501.** ASKOS. Old No. 1488. Ht. $5\frac{7}{8}$ in. 1842. Northampton Coll. Design red on black ground. The shape is a rude imitation of a bird, with feathers indicated in front and at the back; the head and tail are partly broken away. The shape resembles F 414-416; on the tail is a spout, and over the back a handle.

On either side is a panel: (a) Head of a **Maenad** to r., with embroidered cap, large earrings, and necklace; behind, a band of wave-pattern and egg-moulding.

(b) Head of a **Seilenos** to l., bald, with a tuft of hair on the forehead, wearing a necklace; behind, egg-moulding.

- F 502.** LEPASTÈ. Old No. 1635. Ht. $6\frac{1}{2}$ in. Diam. $7\frac{1}{2}$ in. Designs black on red and white on black ground. Shape as Fig. 17. On the top of the cover, a double palmette (black on red); round the edge, wave pattern (black on red); on the cover, pendants and a pattern of

PLATE XIV.
FIG. 2.

flowers and volutes, all in white; round the edge of the cover, wave-pattern. The body is divided into four compartments inside (two painted red), with a central socket.

Inside the cover is incised, in cursive characters: *Τάφος εστιν δεύτερος*; on the bottom of the foot: *φίλε Σέργιε εἰ (εὐ?) χαίρε*. The genuineness of this inscription is rather doubtful.

- F 503.** PHIALÈ MESOMPHALOS. Old No. 1662. Ht. $2\frac{3}{8}$ in. Diam. $\frac{8}{8}$ in. Durand Coll. 1102. Designs black on red ground; shape as Fig. 20.

Interior: On the omphalos a rosette; round it, a vine-wreath.

Exterior: Laurel-wreath. The clay of the under surface of the omphalos is twisted to imitate the human navel.

- F 504.** COVER OF PYXIS. Diam. $3\frac{1}{2}$ in. Presented by C. Merlin, Esq., 1884. Design outlined in black on red ground.

Grotesque beardless male head to l., with protruding lips, perhaps representing a Greek peasant.

- F 505.** STAND FOR VASE, in the shape of an altar. Ht. $7\frac{1}{2}$ in. Blacas Coll., 1867. Top broken. Designs in black on buff ground.

On the top, a star surmounted by wave-pattern; down the stem, short parallel lines, and on one side maeander; at each corner, a cylindrical shaft. On the foot, a palmette and a grasshopper, with a snake in relief twisted round; below, maeander.

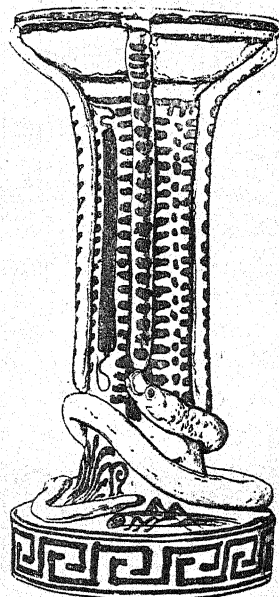


Fig. 23 = F 505.

ARCHAISTIC VASES (F 506-522; see p. 22).

- F 506.** STAMNOS with cover. Ht. $7\frac{1}{4}$ in. From Nola. Blacas Coll., 1867. Designs black on red ground, with incised lines and white accessories; imitation of black-figured vases. Small handles, lying close to the neck; rather narrow body. On the cover, and shoulder each side, wave-pattern; below on the shoulder, a black band with a pattern of tendrils painted in white.

Frieze of dancing figures: A female figure running to r., with hair in a knot, long chiton, and himation over l. shoulder, hands extended, flesh painted white; a nude beardless male figure to r. pursuing a female figure as the last, playing the double flute; next, a nude beardless male figure moving to r., looking back, with hands raised, and a female figure moving to r., as before, with himation over both shoulders, and l. hand raised. Next, a male figure as before dancing to l., looking back; a female figure as before, without himation,

running to r., with l. hand raised; male figure as before, running to r., looking back, with both hands raised. In the background, spreading all over the scene, are branches with fruit.

- F 507.** STAMNOS with cover. Ht. 5 in. From Nola. Temple Coll., 1856. *Mon. dell' Inst. Suppl.* (1891), pl. 31; *Bull. dell' Inst.* 1845, p. 13. On the cover and shoulder, wave-pattern in black on drab ground, and on the shoulder below, zigzags painted in white on a black band. Shape as last, but more squat; the handles are small, lying close to the shoulder.

On the body in front is an inscription painted in black:

KEMAI	EΞI
ΔΟΛΙΕ	KAO
Ε-ΩΞΙ	EME
ΟΤΩΞ	KOKE
KATE	Ε-ΑΞΥ
TAME	KAINY
ΞΟΙΡΑ	ΔΥΝΑ
	KOKE
	ΤΑΞΥ
	ΞΠΑ
	TATE

- F 508.** ASKOS. Ht. 8 in. One side injured. Designs in black (unvarnished) on drab ground, with accessories of red. The technique, though not the decoration, is in imitation of the early Greek vases of 800—600 B.C. The vase has two upright mouths, one forming a strainer, with handle between; body as F 414. **Fig.**

On each side is wave-pattern above, and an ivy-wreath below it, in the centre of which is a female face to the front with curly hair, within a circular red and black border. Below are two ivy-wreaths which meet at either end of the vase in an elaborate rosette. Below each head is a panel with borders of chain-pattern, in which are two dolphins vertically placed. Field *semé* with various ornaments.

- F 509.** ASKOS. Ht. 9½ in. From Nola. Temple Coll., 1856. Designs black on drab ground, as last. Shape as last.

On one shoulder, three dolphins plunging, on the other, two, with an ivy-spray between; below, rude egg-and-dart, maeander, zigzags, and chain-patterns. On the necks, wave-pattern and rude lozenge pattern; below, two dolphins swimming in different directions.

- F 510.** FRAGMENT of vase. Ht. 4¾ in. Naucratis, 1888. Presented by the Egypt Exploration Fund. Red ware; patterns rudely painted in black and white; imitation of early style.

On the body, a band of hatched lines. On the shoulder, a frieze of figures in white, two reclining to l., two moving to r.; very coarse and obscure.

- F 511.** FRAGMENT of neck and shoulder of similar vase. 3 × 3 in. Naucratis, 1888. Style and colours as last; background covered with patterns in black.

On the neck, a white hare to l.; on the shoulder, two nude men running to r. with faces to the front, also white.

- F 512.** FRAGMENT of large vase. $5\frac{1}{2} \times 3\frac{7}{8}$ in. Naucratis, 1888. Design red with black outlines on pale red ground. Imitation of early style.

Lower part of nude male figure moving to l., followed by another figure, of whom only one hand and foot are visible.



Fig. 24 = F 508.

- F 513.** OINOCHOË. Old No. C. 123. Ht. $6\frac{1}{2}$ in. Benghazi, 1867. Drab ware; design rudely painted in black. High cylindrical neck, with handle bent at a right angle; very flat body.

Four wreaths and *taeniae* suspended from *fibulae*, alternating with a *magadis*, an oval-shaped object (apparently a frame with net-work or wooden cross-pieces), and an *oinochoë* of the same shape as the vase itself.

- F 514.** OINOCHOË. Old No. C. 124. Ht. $6\frac{1}{8}$ in. Cyrenaica, 1866. Drab ware; design and shape as last.

Four wreaths and *taeniae* suspended from *fibulae*, alternating with as many palmettes.

- F 515.** OINOCHOË. Old No. C. 126. Ht. 8 in. Cyrenaica, 1866. Design painted in brown on white ground. Shape as last two.

Three *taeniae* hanging in festoon, with *fibulae* attached to each end, alternating with pairs of *taeniae* hanging vertically.

- F 516.** LEKYTHOS. Old No. 1699. Ht. 4 in. Mouth modern. Design black on red ground; very coarse. Pear-shaped body; neck and shoulder not marked off. At the back, palmette and tendrils. On either side of the neck, an ivy-leaf.

Swan walking to l.

- F 517.** LEKYTHOS. Old No. 1698. Ht. $4\frac{3}{8}$ in. Mouth modern. Design black on red ground, with white accessories; very coarse. Shape as last. At the back, a palmette.

Bullfinch (?) to l.

- F 518.** LEKYTHOS. Old No. 1695. Ht. $6\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, i. pls. 36-38. Design black on red ground, with incised lines and yellow accessories. Shape as before. At the back, palmette and tendrils.

Colossal female head to l., with close embroidered cap, beaded in front, earrings and necklace; the features are incised.

- F 519.** LEKYTHOS. Old No. 1696. Ht. $7\frac{7}{8}$ in. Hamilton Coll. D'Hancarville, i. pl. 115. Mouth broken off. Design black on red ground, with incised lines and white and yellow accessories. Shape as before. At the back, palmette and tendrils.

Youth running to l., with a wreath over l. shoulder and white chlamys over l. arm floating behind, in l. hand a small basket; ground-lines indicated.

- F 520.** LEKYTHOS. Old No. 1697. Ht. $6\frac{1}{2}$ in. Mouth and handle broken off. Design and shape as last. At the back, palmette and tendrils.

Youth moving to l., with beaded fillet, wreath in r. hand, and staff in l.

- F 521.** ASKOS in the form of a mouse. Old No. 1485. Ht. $3\frac{1}{2}$ in. Diam. $5\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, iii. pl. 106. Design black on drab ground, coarsely painted. Local fabric, as the last five. Spout and mouth on the back; short hind-feet and forepaws indicated; ears and pupils of eyes black.

On either side of the back is painted a Hippocamp facing towards the head; on the forehead is an ivy-leaf.

- F 522.** PINAX. Old No. 292. Diam. $5\frac{5}{8}$ in. Campanari Coll., 1839. Foot broken off. Shape as F 259-268. Design outlined in black on red ground, with border of wave pattern in black.

A female head to l., with *kekryphalos*, radiated *sphendonè*, earrings, and necklace, and a curl in front of the ear; the head is left in the colour of the clay, and the features painted in black.

VASES WITH OPAQUE RED DESIGNS ON BLACK GROUND

(F 523-542; see p. 22).

- F 523.** AMPHORA. Ht. $5\frac{7}{8}$ in. From Fasano. Temple Coll., 1856. Designs painted in opaque red on black ground. Shape as Fig. 3, without the side-handles. The handles are large and high; on the tops have been moulded ornaments, now lost.

(a) Gryphon springing forward to l., with wings addorsed; on the l. a tendril. (b) Ivy-wreath.

- F 524.** PELIKÈ. Ht. $4\frac{5}{8}$ in. From Nola. Blacas Coll. 1867. Durand Coll. 189. Designs painted in opaque red on black ground, with incised lines; above, egg-moulding; below the handles, palmettes. Shape as Vol. III. Fig. 5.

(a) **Maenad** moving to r., looking back, with hair in a knot, long girt chiton, *thyrsos* in l. hand, in r. she holds up a flower.

(b) Youth moving to l. with himation over l. shoulder, staff in r. hand, and sandals.

- F 525.** HYDRIA. Ht. $9\frac{1}{2}$ in. Lip repaired. Design painted in opaque red on black ground, with incised lines. Shape as Fig. 8. On the neck, ivy-wreath; at the back, a palmette and tendrils.

Drink-offering to warrior: The warrior is beardless, with short sleeved chiton (Messapian type, as on the Campanian vases, F 197, etc.), belt, and chlamys on l. arm; in l. hand two spears and a crooked staff, from which hang a *pilos*, a shield, and a piece of drapery with chevron patterns (cf. B 626, E 168, etc.). On the *pilos* are three rings and a crescent, and at the top is a loop by which it hangs from the spear. He advances to l. and extends r. hand to greet a female figure facing him; she has hair in a knot, and long girt chiton with *apoptygma*, in l. hand a *prochoös*, in r. she holds out a *phiale* with handles. Between them is a myrtle-plant; on either side, a tendril.

- F 526.** OINOCHOÈ. Ht. $6\frac{5}{8}$ in. From Nola. Blacas Coll., 1867. Design painted in opaque red on black ground, with incised lines. Trefoil mouth. **Fig. 25.**

Colossal beardless male head looking up to l., wearing a *kidaris* with lappets and ridged crest; on either side, a laurel-branch.

- F 527.** OLPE. Old No. 1694. Ht. $3\frac{5}{8}$ in. Hamilton Coll. D'Hancarville, ii. pls. 33, 34. Design painted in drab on black ground, with incised lines; very coarse. At the back, palmettes and a flower.

On the l. a laurel-branch; a female head to r., with cap; below, a small bird to r., perched on an olive branch. Next, an owl to r. on a small table, with face to front; a palmette; on the r. a female head to l., with wreath; below, a dolphin to l.

- F 528.** JUG. Old No. 1689. Ht. $10\frac{1}{8}$ in. Design painted in drab on black ground; very coarse. Mouth very much pinched in. On the neck, and under the handle, a lotos-flower and tendrils.

Attenuated male figure standing to l., in long chiton and himation.

- F 529.** JUG. Old No. 1692. Ht. $7\frac{3}{8}$ in. Design painted in red on black ground, with incised lines; very coarse. Shape as last. At the back, palmette and tendrils.

On the neck, an owl to r. with face to front, between two laurel-branches. On the body, a youth to l., wrapped in a himation; before him, an altar on which is a fire.

- F 530.** LEKYTHOS. Old No. 1567. Ht. 6 in. Design painted in opaque red and white on black ground, with incised lines; rather faded and worn. Shape as Fig. 13. At the back, a palmette and tendrils.

Female figure moving to l., with long girt chiton and *apoptygma* to the hips, in r. hand a wreath; her flesh and drapery are painted white.

- F 531.** LEKYTHOS. Ht. $8\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Design painted in opaque red on black ground, with incised lines. Shape as last. At the back, a palmette and tendrils.

Female figure seated to r., with bracelets, long chiton with border down the front, himation over lower limbs with border of dots, and sandals, in r. hand a wreath, in l. two wreaths. Facing her is an *ephebos* wrapped in a bordered himation, with sandals, holding up a twig in r. hand.

- F 532.** LEKYTHOS. Ht. $5\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Design painted in opaque red on black ground, with incised lines. At the back, a palmette. Shape as Vol. III. Fig. 12.

Youth moving rapidly to l., wrapped in a himation.

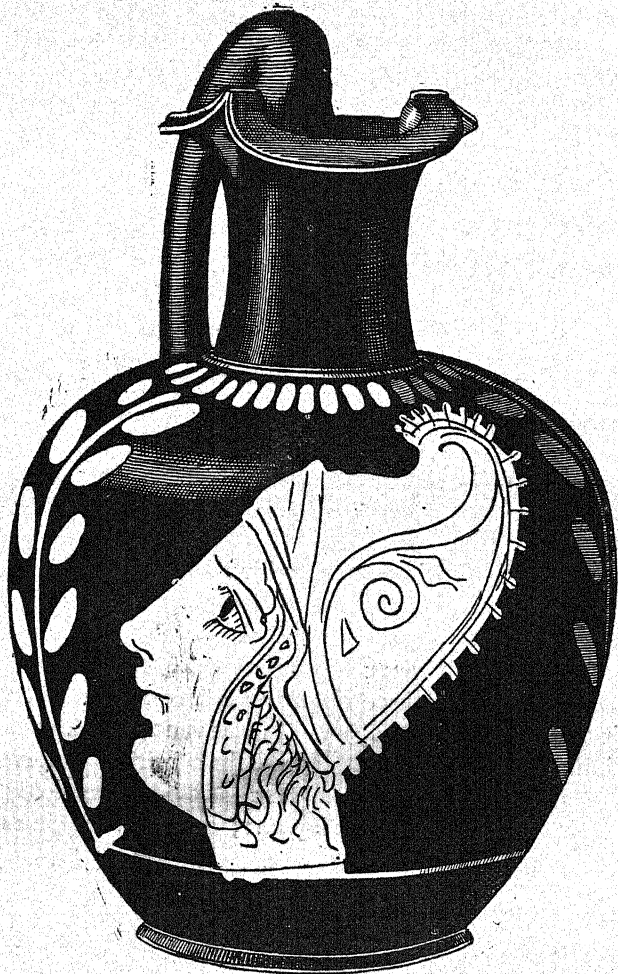


Fig. 25 = F 526.

- F 533.** LEKYTHOS. Old No. 1568. Ht. $5\frac{5}{8}$ in. Design painted in opaque red on black ground, with incised lines. At the back, palmette and tendrils. Shape as last.

Female figure advancing to r., with hair in a knot and long girt chiton, in l. hand a wreath; before her is a similar female figure seated, with himation over lower limbs and a *phiale* in r. hand.

- F 534.** LEKYTHOS. Ht. $4\frac{7}{8}$ in. Design painted in opaque red on black ground, with incised lines. At the back, palmette and tendrils. Shape as last two, but flatter body.

Two heads confronted; the one on the l. a beardless male, with wreath; on the r. a female, with hair in a knot, and r. hand holding up a mirror.

- F 535.** COTYLÈ. Old No. 1496. Ht. $4\frac{3}{4}$ in. Diam. 5 in. Towneley Coll. Designs painted in opaque red on black ground, with incised lines. Shape as Vol. III. Fig. 8.

(a) Female figure moving to l., with hair gathered up under a fillet, earrings, necklace, bracelets, long chiton and *apoptygma* to hips, with a double stripe down the side, and girdle with studs; in r. hand a branch, in l. she holds up the edge of her chiton.

(b) Youthful **Satyr** to l. with beaded fillet and sandals; he holds out a string of beads in r. hand.

- F 536.** COTYLÈ. Old No. 1495. Ht. 5 in. Diam. $5\frac{1}{2}$ in. Designs painted in opaque red on black ground, with incised lines. Above each design, egg-moulding; under the handles, palmettes.

(a) Youthful **Satyr** to l., dancing, with fillet, sandals, and string of beads over r. shoulder, holding out a mirror in r. hand and a *taenia* in l.

(b) Female figure seated to r. on a tendril, with hair gathered under a beaded fillet, necklace, bracelets, bordered himation over lower limbs, and shoes, holding out a mirror in r. hand and *taenia* in l.

- F 537.** COTYLÈ. Old No. 1511. Ht. $4\frac{5}{8}$ in. Diam. $4\frac{3}{8}$ in. Designs painted in opaque red on black ground, with incised lines; very coarse and much worn.

(a) Female figure to l., with necklace and long chiton, holding up a strigil in r. hand; on either side of her, a myrtle-branch. (b) The same design, much obliterated.

- F 538.** COTYLÈ. Ht. $4\frac{1}{2}$ in. Diam. $4\frac{5}{8}$ in. From Apulia. Blacas Coll., 1867. Designs painted in opaque red on black ground, with incised lines; rather coarse style. Above the designs, egg-moulding; under the handles, palmettes.

(a) Youth moving to l., with fillet, short striped chiton, and shield on l. arm with device of an eight-point star and dots round the rim; two spears in l. hand, from which hangs a bordered chlamys; in r. hand he holds out a *phiale* with fruit. Above hangs a wreath.

(b) **Maenad** to l. with hair in a knot, bracelet on r. arm, long girt chiton with a double stripe down it, bordered himation on l. arm, wreath held out in r. hand, in l. a *thyrsos*. On the l. hangs a *taenia*.

- F 539.** KYLIX. Ht. $2\frac{3}{8}$ in. Diam. $8\frac{1}{8}$ in. Blacas Coll., 1867. Design painted in opaque red on black ground, with incised lines; round it an ivy wreath painted in white and yellow. Shape as Vol. III. Fig. 3. On the outside is a wreath in white and yellow.

Interior: Female figure moving to r., looking back, with hair in a knot, fillet wound three times round the head, earrings, necklace, bracelets, long girt chiton and *apoptygma* with stripe down the front, and sandals; in r. hand a *taenia*, in l. a *phiale* with fruit and a *taenia*. On one side a plant, on the other a tendril; ground-lines indicated; below, a band of chevrons.

- F 540.** KYLIX. Old No. 1628. Ht. 4 in. Diam. $10\frac{1}{4}$ in. Towneley Coll. Designs painted in red on black ground, with a few incised lines; rather worn. Under each handle, a palmette and tendrils.

Interior, in a medallion with border of vertical lines and crosses: Horse to l., with bridle.

Exterior, on either side: Two draped female (?) figures confronted; very coarse.

- F 541.** KYLIX. Old No. 989. Ht. $4\frac{1}{2}$ in. Diam. $9\frac{3}{4}$ in. 1842. Northampton Coll. Designs painted in red and white on black ground, with incised lines. Probably of Etruscan make.

Interior, in a medallion with border of maeander and crosses: **Pegasos** springing up to l., painted white, with head-stall, bridle, and two collars from which hang *bullae* (cf. F 484); below is a bearded head looking up to l., painted red.

Exterior, on either side: Two *ephebi* confronted, with fillets, wrapped in himatia; between them is another to l., with palm-branch in r. hand and strigil in l.

- F 542.** PHIALÈ. Old No. 1678. Ht. 2 in. Diam. $7\frac{1}{2}$ in. Blayds and Pizzati Colls. Presented by Chambers Hall, Esq., 1855. *Arch. Zeit.* 1870, pl. 28, p. 9; Rayet and Collignon, *Hist. Cér. Grecque*, pp. 335, 338; Murray, *Handbook of Gk. Archaeology*, p. 107. Design red on black ground, the high lights picked out with white, the shadows rendered by hatched lines; carefully executed, in the style of a fresco-painting (see pp. 5, 9, 22). Shape as F 131.

In a medallion, with border of arabesques: Youthful figure, perhaps **Ganymede**, seated on a rock to r., looking up to l., with drapery under him, and two spears in r. hand; he bends forward with l. elbow on knee, resting head on l. hand, r. arm on r. knee, and legs crossed. Behind him is a hound to l., looking up to r., wearing a collar.

[Cf. the figure of Paris in F 167; also Visconti, *Mus. Pio-Clem.* iv. pl. 16 a.]

APULIAN OR TARENTINE VASES, WITH OPAQUE WHITE
DESIGNS ON BLACK GROUND (F 543-594 ; see p. 23).

- F 543. CRATER. Ht. $11\frac{1}{2}$ in. Diam. $12\frac{3}{8}$ in. From Fasano. Temple Coll., 1856. Wieseler in *Ann. dell' Inst.* 1853, pl. E, p. 48 ; Heydemann in *Jahrbuch*, i. (1886), p. 294. Shape as F 37. Designs painted in white, red, and purple with incised lines ; below, a band of chevrons and meander.

(a) Comic actor moving to r., with beaded fillet, short white chiton, and dark red sleeved under-garment with *anaxyrides*, purple *socci* and gloves, and *phallos* ; his mask is painted red, and is bald, with purple beard and a bunch of hair over each temple (cf. Pollux, iv. 149, *ἀναφαντλας*). In both hands he carries a small white table on which is a conical object, probably a cake of the shape known as *πυραυλς* (see F 299 and F 302). Above are two goats' skulls, and on either side is a tall plant (incised) ; the ground-lines are indicated. (b) Ivy-wreath, the leaves painted, the stalks incised.

- F 544. BELL-CRATER. Old No. 1703. Ht. 10 in. Diam. $12\frac{1}{2}$ in. Towneley Coll. Handles in the form of lions' heads, hollowed out underneath. Designs painted in white, yellow, and purple, on black ground, with incised lines. Above, egg-moulding, astragalus-pattern, and dots. Shape as Fig. 1.

On the body, (a) an ivy-wreath, from which hang four branches, and in the middle, fastened by a long string, is a female mask to l., painted white, with close radiated embroidered cap ; on either side of it a rosette ; (b) a branch of ivy hanging in festoon.

- F 545. BELL-CRATER. Old No. 1702. Ht. $13\frac{1}{2}$ in. Diam. $15\frac{1}{2}$ in. 1846. Stuart Coll. Handles as last. Designs painted in white, yellow, and purple on black ground. Body ribbed, with dividing band of volutes in yellow.

On the neck, each side, a female head, full face, painted white with yellow markings, with necklace, and purple *taenia* spotted with white twisted up in the hair ; on either side, a vine.

- F 546. BELL-CRATER. Old No. 1701. Ht. $15\frac{1}{2}$ in. Diam. $18\frac{1}{2}$ in. Handles in form of lions' heads hollowed out underneath.

Body ribbed, with dividing band, on which is painted, in white on black ground, (a) wreath, (b) a row of pendants ; above is painted an ivy-wreath.

- F 547. BELL-CRATER. Ht. $11\frac{3}{8}$ in. Diam. $14\frac{3}{8}$ in. From Fasano. Temple Coll., 1856. Designs white, yellow, and purple on black ground. On either side of the handles are knobs. Above the designs, egg-moulding, wavy band in alternate stripes of white, purple, and yellow, and pendants.

Vine with hanging shoots, between which is a hare springing to l. ; on either side of it, a myrtle-sprig ; ground-lines indicated. (b) Below each knob, a spray of ivy.

- F 548.** CRATER or STAMNOS. Ht. $10\frac{1}{2}$ in. Diam. $9\frac{1}{2}$ in. From Fasano. Temple Coll., 1856. *C. I. Gr.* 8470c. Handles vertical, broad, and grooved. Designs white and purple on black ground. Bowl-shaped body with shoulder sloping in and vertical rim. Round the lip, astragalus pattern; on the shoulder, rays.

On the body: (a) Vine-wreath from which hang two branches; between them is a comic mask turned to r., the face purple with black markings, white curly hair, beard, and moustache, and wide open mouth; on either side, a rosette. (b) Ivy-wreath. On the neck is painted in white: ΔΙΟΣ ΣΩΤΗΡΟΣ, ΔΙΟΣ ΣΩΤΗΡΟΣ.

[Athenaeus, xi. 466e, mentions vases with this inscription; see also *ibid.* 471d, e, and 487a.]

- F 549.** CRATER with knotted handles. Old No. 1704. Ht. $11\frac{3}{8}$ in. Diam. $11\frac{1}{2}$ in. 1846. Steuart Coll. Slightly injured. Designs white and yellow on black ground. Handles of double-twisted vine-branches, with knobs on either side. Round the lip, egg-moulding in yellow. Body ribbed, with dividing band of honeysuckle tendrils in yellow.

On the neck each side, a female head nearly to the front, painted white, with curly hair and features in yellow, and necklace; on either side, a vine.

- F 550.** CRATER. Ht. 13 in. Diam. 14 in. From Fasano. Temple Coll., 1856. Design white and purple on black ground. Shape as last; handles formed of knotted loops.

Nikè driving at full speed in a biga turned half to r., drawn by two female Centaurs; she wears a cross-belt and long chiton; the Centaurs have hair knotted up, cross-belts and collars (*lepadna*). The body of the chariot and reins, and the markings on Nikè's wings are purple, the rest white. On either side is a vine; the body is ribbed below.

- F 551.** CRATER. Ht. $9\frac{1}{2}$ in. Diam. $14\frac{3}{8}$ in. From Ruvo. Temple Coll., 1856. Design white and yellow on black ground. Body ribbed, with dividing bands of dots. Shape as before.

On the neck: (a) Female head to l., with white fillet, yellow hair, and necklace; on either side, tendrils. (b) Wreath.

- F 552.** CRATER. Old No. 1705. Ht. $6\frac{3}{8}$ in. Diam. $9\frac{3}{8}$ in. Shape as F 549; small handles turned upwards. Designs white, yellow, and purple, on black ground. Body ribbed with dividing band on which are alternate purple and yellow flowers; round the foot, yellow dots.

On the neck: (a) Head of Aphrodite to l., painted white, with yellow hair tied in a knot with a purple band; round her head, a twisted purple and white band; on either side is a white dove facing her, and behind them, ivy-branches. (b) Myrtle-wreath.

- F 553.** CRATER. Ht. $10\frac{1}{2}$ in. Diam. $6\frac{3}{8}$ in. Melos, 1852. Birch, *Ancient Pottery*², pl. opposite p. 396. Designs white, yellow, and purple, on black ground. The body is ribbed below, with a dividing band of purple scroll-work, white leaves, and yellow rosettes. Semicircular handles with flat pieces at the top; one broken. High foot.

(a) Priestess to l., painted white with yellow markings, with curly hair painted yellow, purple *ampyx*, long chiton and himation with purple stripes,

holding in l. hand a sceptre round which is a spiral pattern in purple, the top being formed by an Ionic cap surmounted by a cone ; in r. hand she holds a *phiale* from which she pours a libation on the ground. Round the design is an ivy-plant from which hang six purple embroidered *taeniae*, two in festoon.
(b) Ivy-wreath.

- F 554.** PELIKÈ. Ht. $7\frac{1}{2}$ in. Castellani, 1873. Design white and yellow on black ground. Shape as Fig. 9. Above the design, wave-pattern and dots ; below, dots.

Pigeon (?) to l., pluming itself, with wings addorsed, perched on a flower ; on either side, tendrils and flowers.

- F 555.** PELIKÈ. Ht. $19\frac{1}{2}$ in. From Fasano. Temple Coll., 1856. Designs white, purple, and yellow, on black ground. Round the lip, rude egg-and-dart pattern in yellow ; on the neck, purple and yellow bands, palmettes, and dots. Body ribbed, with dividing band of volutes, palmettes and rosettes.

(a) **Eros** riding on a swan to r., all painted white with yellow markings ; Eros has hair in a knot, purple chlamys floating behind, and r. hand extended, l. hand laid on the swan's neck. Above, two rosettes ; on either side, tendrils ; ground-lines indicated. (b) Wave-pattern, bands, and dots ; festoon with pendants ; all in yellow.

- F 556.** PELIKÈ. Ht. $14\frac{1}{2}$ in. Castellani, 1873. Repaired. Design white, purple, and yellow on black ground ; rather worn. On the neck, egg-moulding, volutes and pendants.

(a) **Aphroditè** riding on the swan, which flies to l. ; she is seated behind the wings, looking to l., her flesh painted white with yellow markings, as is the swan ; she wears a purple cap, earrings, necklace, bracelets, yellow chiton, and purple himation held up in l. hand, r. hand extended, holding a wreath. Above, two rosettes ; on either side, tendrils. (b) Pendants.

- F 557.** PELIKÈ. Ht. $14\frac{1}{2}$ in. Gela, 1875. Repaired. Design white, red, and yellow, on black ground. Above, a canopy (?) of crosses, dots, and pendants.

Female figure to r., with long curls, back hair tied in a bunch, earrings, necklace, long sleeved white chiton with red borders and stripes, and shoes ; she plays the double flute, and before her is an incense-burner ; ground-lines indicated.

- F 558.** PELIKÈ. Ht. $15\frac{1}{2}$ in. From Fasano. Temple Coll., 1856. Design white and yellow on black ground. Body ribbed. On the neck, pendants.

Design on the shoulder: **Eros** to the front with l. leg bent under him, painted white with yellow markings, wearing a wreath, string of beads over l. shoulder, bracelets, and shoes, in l. hand a *phiale*, in r. a tendril. On either side of him, tendrils and flowers ; below, dots. On the body, a band with a female head to l. in front, painted white with yellow markings, with yellow hair in a knot, and necklace ; on either side, tendrils.

- F 559.** PELIKÈ. Old No. 1782. Ht. $8\frac{1}{8}$ in. Designs white on black ground. Body ribbed, with a chain pattern in front. On the neck, (a) ivy; (b) chevrons and dots.

(a) Swan to l., pluming itself; on either side, a plant. (b) *Taenia* in festoon, with pendants.

- F 560.** AMPHORA, with cover. Ht. 2 ft. 7 in. From Fasano. Temple Coll., 1856. Shape as F 340-341. Designs in relief and painted white, yellow, and purple. Black ware.

The top of the cover is in the form of a peacock standing in the centre of a yellow lotos-flower. On the cover is painted in white a winged female head to l., with yellow hair waved and gathered up under a purple fillet passing twice round the head, earrings and necklace; features in yellow, wings purple and yellow; on either side, tendrils. The handles are in the shape of double volutes, ornamented with moulded flowers and leaves. On the neck, astragalus-pattern, rays between two bands of wave-pattern, a band of purple and white rosettes, and another of interlacing arches with pendants. Body ribbed with dividing band of purple and yellow flowers; below, a calyx of yellow sepals; the stem is fluted, with moulded egg-pattern round the upper part.

- F 561.** HYDRIA. Ht. 13 in. Imperfectly fired. Design white and purple on black ground. Shape as Fig. 8.

On the neck, white pendants; on the shoulder, a vine-wreath, from which falls a wreath each side; in the centre is the upper part of an Ionic column, on which is a ball painted white with purple stripes; on either side is a purple embroidered *taenia*.

- F 562.** HYDRIA. Ht. $10\frac{1}{8}$ in. From Fasano. Castellani, 1873. Designs white and yellow on black ground.

Female head to l. rising out of a calyx, with yellow markings, hair tied at the back under an open embroidered cap, and necklace; on either side, three pellets in trefoil; on each side, and on the shoulder, vine-wreath.

- F 563.** HYDRIA. Ht. $6\frac{1}{8}$ in. From Fasano. Temple Coll., 1856. Design white, yellow, and purple, on black ground.

Female figure moving to l., painted white with yellow markings, with hair in a knot, necklace, bracelet on r. arm, and long chiton with purple borders and stripe down the front; in r. hand she holds a goose, in l. a ball. Ground-lines indicated; in the field hangs a wreath; on either side of the design, a wreath.

- F 564.** HYDRIA. Old No. 1780. Ht. $8\frac{1}{2}$ in. Hamilton Coll. Design white, yellow, and purple, on black ground; rather coarse, and partly repainted. Body ribbed, with dividing band of astragalus pattern.

On the shoulder, a female head to l., painted white, with yellow hair gathered in a knot, purple radiated fillet, and necklace; in front, a dove; on either side, tendrils.

- F 565.** STAMNOS. Ht. $5\frac{1}{2}$ in. Diam. 4 in. From Fasano. Temple Coll., 1856. Design white, yellow, and purple, on black ground; rather worn. Shape nearly as F 548. Upright handles with knobs on the top. On the shoulder in front, tongue-pattern in white.

Female head to l., painted white with yellow markings, with curly hair tied in a tuft at the back under a purple open cap with bands across the forehead. On either side, tendrils.

- F 566.** OINOCHOË. Old No. 1726. Ht. $10\frac{1}{2}$ in. Towneley Coll. Body ribbed, straight, without foot, broad at bottom.

Round the neck, a wreath incised. At the back of the handle, a beardless mask in relief, with curly hair.

- F 567.** OINOCHOË. Old No. 1727. Ht. 12 in. Durand Coll. 1087. Imperfectly fired. Body ribbed. Shape as last, but slimmer body.

Round the neck, a wreath incised. At the upper and lower junctions of the handle are masks, each with an *ampyx* over the forehead.

- F 568.** OINOCHOË. Ht. $16\frac{5}{8}$ in. Imperfectly fired. Body ribbed. Shape as F 566, but higher and straighter.

On the neck, ivy-wreath, incised. On the shoulder, rosettes and thunderbolts (?) painted in purple and white. At the back of the handle, a female head in relief with purple and white twisted fillet.

- F 569.** OINOCHOË. Old No. 1723. Ht. $11\frac{1}{8}$ in. Body ribbed, spherical, with high narrow neck.

On the neck, yellow pendants. At the upper juncture of the handle, a lion's head in relief. Below the handle is a relief of a beardless *Satyr* (?) moving to l., looking back, holding out a fawn-skin in l. hand.

- F 570.** OINOCHOË. Ht. $8\frac{3}{4}$ in. Castellani, 1873. Trefoil mouth. Design white and yellow on black ground. The handle ends above in a lion's head, white with yellow markings. Body ribbed, with dividing band of astragalus pattern. Shape as F 569, with slim body.

On the neck, a pigeon to l., on a plinth; on either side, a rosette and a pendant; above, an ivy-wreath, from which hang branches.

- F 571.** OINOCHOË. Old No. 1712. Ht. $9\frac{3}{8}$ in. Trefoil mouth. Design white, purple, and yellow on black ground; rather worn. Handle with lion's head as last. Above the design, ivy-wreath and border of dots. Shape as last.

Female mask to l., white with yellow markings; on either side, a purple *taenia* and an ivy-wreath.

- F 572.** OINOCHOË. Old No. 1720. Ht. $7\frac{5}{8}$ in. Trefoil mouth. Design white, purple, and yellow on black ground; much worn. Shape as before.

On the neck, an ivy-wreath, from which hangs a comic mask (?) to l. between two purple *taeniae* and two branches.

- F 573.** OINOCHOË. Ht. $6\frac{7}{8}$ in. From Fasano. Castellani, 1873. Trefoil mouth. Design white and yellow on black ground. Shape as Vol. III. Fig. 14.

The crescent moon surrounded by fourteen stars, within a border of myrtle-branches (cf. E 658).

- F 574.** OINOCHOË. Ht. $9\frac{7}{8}$ in. 1870. Presented by John Henderson, Esq. Shape as F 381. Design white and yellow on black ground. On the top of the handle, a moulded rosette. On the lip and neck, ivy.

On the body, luxuriant flowers and tendrils, in the midst of which are two **Nikæ** or **Erotes**, the one on the l. flying towards the other, with hair in a knot, cross-belt, and wreath in l. hand; the other has a cross-belt, and a tendril in r. hand. On the r., low down, is a small figure of a duck to l.

- F 575.** OINOCHOË. Old No. 1711. Ht. $11\frac{5}{8}$ in. Hamilton Coll. Design white, purple, and yellow on black ground; much worn. Shape as F 381. On the neck, egg-moulding and dots.

On the body, vine-branches with bunches of red and white grapes hanging down; below, a white dove flying to l.

- F 576.** OLPE. Ht. $3\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Design white, purple and yellow, on black ground. Shape as F 384. Above the design, egg-moulding and dots.

Vine with hanging branches; below, an incense-burner, with a yellow *taenia* on either side; beyond, on either side, a dove flying towards the centre, with a wreath in its claws.

- F 577.** LEKYTHOS. Ht. $2\frac{1}{2}$ in. Design white and yellow on black ground. Flat body. Bird to l., perched on a flower; on either side, tendrils.

- F 578.** LEKYTHOS. Ht. $5\frac{5}{8}$ in. Castellani, 1873. Design white, purple, and yellow, with incised lines, on black ground. Shape as Fig. 26. On the neck, rays; on the shoulder, egg-moulding and dots.

Head of **Nikè** to l. with white and purple wings, flesh white with yellow features, *saccos* ornamented with chevrons in front. On either side, a rosette; below, dots.

- F 579.** LEKYTHOS. Ht. $7\frac{1}{2}$ in. From Fasano. Castellani, 1873. Design white, purple, and yellow, on black ground. On the neck, rays; on the shoulder, egg-moulding and dots. **Fig. 26.**

Eros to r., with hair tied in a bunch, open embroidered cap, and bracelets, all painted white with yellow markings; before him a cottabos-stand, which he is adjusting with r. hand. On either side, tendrils; below, egg-moulding.

- F 580.** LEKYTHOS. Ht. 5 in. From Nola. Blacas Coll., 1867. Design white, purple, and yellow, with incised lines, on black ground. On the neck, rays; on the shoulder, tongue-pattern and dots.

Female head to l., white with yellow markings, with curly hair tied in a bunch, open purple embroidered cap, and necklace. On either side, tendrils; below, egg-moulding.

- F 581.** LEKYTHOS. Ht. $6\frac{7}{8}$ in. (Blacas Coll., 1867. Design white and yellow on black ground; much worn.

Female head to l., white with yellow markings, with close embroidered cap and necklace; on either side, tendrils.

- F 582.** VASE without handle. Old No. C. 90. Ht. $5\frac{1}{2}$ in. Cyrenaica. Werry, 1856. Design white and yellow on black ground. On the shoulder, rays and dots.

Swan to r., with wings spread, standing on the edge of a flower; on either side are flowers and tendrils; the swan is painted white, with yellow beak and legs, and markings on the wings.

- F 583.** ASKOS (?). Ht. $4\frac{5}{8}$ in. From Ruvo. Temple Coll., 1856. Cover lost (?). Design white and yellow on black ground. At one end of the handle, which is over the top, is a female mask; at the other, a lion's head forming a spout.

On the body, round the top, a wreath; below, two wreaths diagonally crossed between two vertically placed, and two rosettes.

- F 584.** ASKOS. Old No. 1735. Ht. $8\frac{1}{2}$ in. From the Basilicata. Durand Coll. 1194. Shape as F 414. Design white, purple, brown, and yellow, on black ground. On the neck, egg-moulding, a band painted alternately purple and white, and a row of pendants; below the design, wave-pattern.

In front, head of *Nikè* (?) to r., painted white with yellow markings, with curly hair tied in a bunch, open embroidered cap, *stephanè* of purple lotos-flowers, and wings behind, rising out of purple drapery (?), on which a white bird is perched before her; on either side is a vine with brown leaves; above, a rosette.

- F 585.** ASKOS. Old No. 1736. Ht. $7\frac{1}{2}$ in. From the Basilicata. Durand Coll. 904. Shape as last vase. Design white, purple and yellow on black ground. Ornaments on neck as last.

On the neck, a female head in relief, white with yellow markings, and yellow hair gathered on the top of the head. In front, a swan to l., with wings addorsed, pluming itself, white with yellow markings; on either side, a plant, and above, two rosettes; borders of ivy on each side.



Fig. 26 = F 579.

- F 586.** SITULA. Old No. 1708. Ht. $8\frac{1}{2}$ in. Diam. $11\frac{5}{8}$ in. Payne Knight Coll. Shape as Fig. 6; bowl-shaped body with small horizontal handles, pierced for metal handles. Designs white, yellow and purple on black ground.

(a) Ivy-wreath, from the centre of which hangs a female mask with long hair and purple *ampyx*; on either side, a tendril, two branches of ivy, and a rosette. (b) Ivy-wreath.

- F 587.** BOWL. Ht. $5\frac{1}{2}$ in. Diam. $8\frac{1}{2}$ in. From Fasano. Temple Coll., 1856. Designs white and purple on black ground. Shape as last; no handles.

Round the edge and below it inside are painted wreaths. Inside, in a medallion, is a swan to l.; in front of it a flower, and below, dots; round the medallion are five purple *taeniae* with patterns in white. The feet are in the shape of three beardless heads with *ampyxes*.

- F 588.** SKYPHOS. Old No. 1751. Ht. $2\frac{3}{8}$ in. Diam. $4\frac{3}{4}$ in. Designs white on black ground. Shallow bowl-shaped body; horizontal handles.

(a) Dove to l. with a wreath in its claws; in the field, two stars and four rosettes. (b) Egg-moulding and four stars.

- F 589.** COTYLÉ. Old No. 1742. Ht. $3\frac{3}{8}$ in. Diam. $4\frac{1}{8}$ in. Hamilton Coll. D'Hancarville, iv. pls. 72, 73. Handles restored. Designs white on black ground, with incised lines. Shape as Vol. III. Fig. 8.

(a) Hare running to l.; below, dots; above, an ivy-wreath. (b) Above, an imitation of astragalus pattern; below, a palmette with tendrils, on which are perched two birds with wings spread.

- F 590.** LEPASTÈ. Ht. $4\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. Castellani, 1873. Designs white and yellow on black ground. Shape as Fig. 17. On the knob of the cover, a rosette; round the edge, wave-pattern.

On the cover, a female head to r., with embroidered *saccos* and necklace; on either side, tendrils and flowers.

- F 591.** CANTHAROS. Old No. 1762. Ht. $4\frac{1}{4}$ in. Diam. $4\frac{3}{8}$ in. From the Basilicata. Durand Coll. 1209. Designs white, yellow, and purple, on black ground. Shape as Fig. 15, but low stem and short body.

On the handles, ivy-wreaths; at the upper junctures, moulded heads, beardless, with Phrygian caps. On the body each side, a female head to l., white with yellow markings, with *saccos*; on either side, tendrils and flowers; flutings below. Inside, within three concentric circles, one purple between two white, a female head to l., as on the outside.

- F 592.** CANTHAROS. Old No. 1763. Ht. 4 in. Diam. $4\frac{1}{4}$ in. Durand Coll. 1209. One side injured. Shape and colours as last; ornaments as last. On the handles, moulded heads in Phrygian caps.

On each side, a female head to l., white with yellow markings, with curly hair and open cap; in front, a dove flying to l. (on obverse only); on either side, tendrils and flowers. Inside, as last vase.

- F 593.** CANTHAROS. Old No. 1764. Ht. $3\frac{3}{4}$ in. Diam. $4\frac{1}{4}$ in. Hamilton Coll. D'Hancarville, ii, pls. 39, 40. Designs white, yellow, and purple on black ground. Shape as before. The handles end above in moulded heads with Phrygian caps.

Interior: Within a border of rays and a purple ring is a female head to l., white, with yellow features, yellow hair, open cap, and necklace.

Exterior, on either side: A female head to l., with curly hair and earrings; on either side of it is a tendril.

- F 594.** CANTHAROS. Old No. 1767. Ht. $8\frac{1}{2}$ in. Diam. $5\frac{1}{2}$ in. From the Basilicata. *Bull. Arch. Nap.* 1846, pl. 4, no. 6, p. 104; *Arch. Zeit.* 1847, p. 190; Welcker in *Rhein. Mus.* N. F. vi. (1848), p. 391; Jahn, *Vasens. zu München*, p. cxxix; Klein, *Meistersig.*² p. 214; *C. I. Gr.* 8493. Repaired. Design yellow on black ground, with incised lines; on either side of the handles, ivy-wreaths. Shape as Fig. 15.

(a) Above, egg-moulding; along the bottom is incised: ΣΤΑΤΙ... ΕΡΓΟΝ ΚΛΟΣΑΤΩΙ ΔΩΡΟΝ, Στατίου ἔργον, Κλοσάτω (or Κλοφάτω) δῶρον. It is doubtful whether this inscription is genuine. (b) Wreath.

VASES WITH INSCRIPTIONS (F 595-608; see p. 23).

- F 595.** CUP with handle. Ht. $2\frac{5}{8}$ in. Diam. 4 in. 1859. Found at Gonia, or Garna, in the island of Cerigo, 1850. V. Quiépo, *Systèmes Métriques et Monétaires*, i. p. 525; Birch, *Ancient Pottery*², pp. 329, 375; *Rev. Arch.* 1862, p. 332; Roberts, *Gk. Epigraphy*, i. p. 262; Kirchhoff, *Studien*⁴, p. 152; Roehl, *I. G. A.* 76. Black glazed ware.

On one side is incised: ΘΕΜΙΚΟΤΝΑΙΟΝ, ἡμικοτύλιον. This appears to denote the capacity of the cup. The lettering dates from about 450-420 B.C.

- F 596.** KYMBION. Old No. 1885. Ht. $3\frac{5}{8}$ in. Length, $7\frac{5}{8}$ in. From Magna Graecia. Durand Coll. 1006. Panofka, *Recherches sur les Noms des Vases*, pl. 5, fig. 75, p. 30; Smith, *Dict. Ant.*³ i. p. 591; *Arch. Zeit.* 1848, p. 352; *Journal des Savants*, 1830, p. 16; Gerhard, *Hyperb. Röm. Stud.* i. p. 318; Kretschmer, *Gr. Vasenschr.* p. 5, note 1; *C. I. Gr.* 8470. In the mouth, a strainer. The black glaze is frayed in places. The shape is that of a boat-like askos, with a small ring-shaped handle at the side, and a spout at one end.

On the side is incised: ΓΡΟΠΙΝΕ ΜΗ ΚΑΤΘΗΣ, Πρόπινε, μὴ κατθῆς. The letters appear to belong to the second half of the fourth century B.C.; they are engraved with a fine-pointed tool.

- F 597.** KYMBION. Ht. $3\frac{3}{8}$ in. Length, $6\frac{7}{8}$ in. From Nola. Blacas Coll., 1867. *Musée Blacas*, pl. 16, 3, p. 48. In the mouth, a strainer. Shape as last.

On the side is incised: ΜΑΜΟ (perhaps σᾶσο = σῶσο).

- F 598.** LAMP. Ht. $1\frac{1}{2}$ in. Length, $4\frac{3}{4}$ in. Gela, 1863. *Arch. Zeit.* 1873, p. 109. Cover lost.

Underneath is incised: ΕΙΜΙΔΕΓΓΑΥΧΑΝΙΑΤΟΚΑΤΑΓΥΓΟΤΑΤΟ, εἰμὶ δὲ Πανσανία τῷ καταπυγοτάτῳ. This inscription is rather suspicious.

- F 599.** FRAGMENTS of pinax, four in number. Inkerman, 1856. Presented by Col. Munro. Imperfectly fired.

Underneath is incised: MA . AKOY, Ma[λ]άκρου.

- F 600.** PINAX. Old No. 294. Ht. 2 in. Diam. $6\frac{3}{8}$ in. A large part broken away; imperfectly fired. Shape as B 74.

Round the centre is painted in Etruscan characters on red ground: $\vepsilon \nu \nu \epsilon \nu \nu$.

- F 601.** PINAX. Old No. 291. Diam. $5\frac{1}{2}$ in. Campanari Coll., 1839. Plain unglazed ware.

On it is rudely painted in Etruscan characters: IADJ, *Crai*.

- F 602.** PHIALÈ. Old No. 1839. Ht. $1\frac{5}{8}$ in. Diam. $6\frac{7}{8}$ in. Towneley Coll. Fabretti, *Prim. Suppl.* 454. Foot broken, and rim much chipped. Plain black ware.

On the exterior is incised: $\nu \alpha$, *an*; on the interior: $\nu \nu \nu \epsilon$: KAPNE: SNETVDIE: EAEVIT: \downarrow , *pune karne speturie eafnit ch*. The characters have been incised after the firing, and it is doubtful if this inscription is genuine.

- F 603.** BOWL. Old No. 1834. Ht. 2 in. Diam. $3\frac{7}{8}$ in. Braun Coll. *Bull. dell' Inst.* 1843, p. 82; Fabretti, *C. I. Ital.* 2597. Brown ware.

Inside is painted in white, in Oscan characters: TDV

- F 604.** PHIALÈ. Old No. 1833. Ht. $2\frac{1}{2}$ in. Diam. $5\frac{3}{8}$ in. From Vulci. *Prisc. Latin. Monum.* pl. 10, *b*; Ritschl, *Fictil. lit.* 1853, plate, Fig. B, *b*, p. 17 (*Opuscula*, vol. 4); Mommsen in *C. I. Lat.* 1863, i. p. 23, no. 43, and references there given; Jordan in *Ann. dell' Inst.* 1884, pp. 7, 14; Preller-Jordan, *Röm. Mythol.* ii. p. 266; Wilmanns, *Exempla Inscr. Lat.* 2827 a; Roscher, i. p. 86. No handles.

In the centre are stamped four rosettes; round them is painted in yellow and white, in archaic Latin characters: AECETIAI · POCOVOM, *Aequitiae poculum*. Round the whole is painted a wreath in white and yellow.

[Aequitas is mentioned as a deity by Arnobius, *Adv. Gent.* 4, 1, and Gruter, no. 76, 3.]

- F 605.** AMPHORA, with cover. Old No. C. 66. Ht. 2 ft. $3\frac{1}{10}$ in. From Benghazi. Presented by J. Doubleday, Esq., 1849. Furtwaengler, *Coll. Sabouroff*, i., text to pl. 68; *Arch. Zeit.* 1846, p. 216. Ribbed body. Shape as Vol. II. Fig. 40.

On the shoulder is incised: $\alpha \rho \iota \sigma \tau \alpha \rho \chi \omicron \alpha \rho \iota \sigma \tau \omega \nu \sigma$, 'Αριστάρχου 'Αριστωνος.

- F 606.** BELL-CRATER. Ht. 9 in. Diam. $11\frac{1}{2}$ in. Towneley Coll. Black ware. Shape as Fig. 1. On either side are two small ears.

On the obverse is a red band, on which is incised in the Doric dialect: $\alpha \lambda \epsilon \xi \iota \delta \alpha \mu \omega$, 'Αλεξιδάμω.

- F 607.** FOOT OF BOWL. Diam. $1\frac{7}{8}$ in. Naucratis, 1888. Presented by the Egypt Exploration Fund. Design incised on red ground.

Rude head of Satyr to l.; round it is incised

$\alpha \rho \epsilon \lambda \lambda \alpha \mu \omicron \nu \epsilon \iota \omicron \nu \Gamma \omicron \alpha \kappa \nu \iota \mu \mu \iota \eta \mu \epsilon \kappa \nu \epsilon$.

F 608. OINOCHOË. Ht. $3\frac{1}{2}$ in. From Capua. Castellani, 1873. Imperfectly fired. Shape as Vol. III. Fig. 14.

A Satyric mask incised to l., with rough hair, hooked nose and chin, and open mouth.

VASES WITH RELIEFS OR MOULDED (G 1-194; see p. 24).

G 1-26. VASES OF ATHENIAN STYLE, FOURTH CENTURY B.C.

- G 1.** PROCHOÏS. Ht. $11\frac{1}{8}$ in. Vulci, 1842. Steuart Coll. *Mon. dell' Inst.* v. pl. 48, and *Ann.* 1852, p. 357; Dennis, *Cities and Cem. of Etruria*,² i. p. 464. On the lip of the vase are two rosettes; below the lower handle, acanthus-leaves.

The vase has a double handle, and is in the form of a female head, perhaps *Athenè*, painted white, blue, green, and pink, with gilding nearly worn away; the hair is pink, the flesh white. On the head is a wreath of flowers, gilt; the earrings are in the form of rosettes with pendants in the shape of archaic female figures with recurved wings, ending in decorative ornaments with two pendants each side, all gilt on red ground; gilt necklace, and drapery below fastened with a stud; the back of the head has been painted blue. The hair is arranged in rich and carefully-executed curls. On the top of the head are three figures in relief: (1) a female figure seated on a panther to r. with face to front in long blue girt chiton, pink himation, and shoes; (2) a female head with cap and rich curls, rising from a green calyx of acanthus-leaves; (3) a female figure seated to l., in long blue girt chiton and pink himation, with blue drapery underneath her; she looks up to r. and holds out a fruit in r. hand.

- G 2.** OINOCHOË. Ht. $3\frac{1}{2}$ in. Athens, 1814. Burgon Coll. Top of vase and handle broken off. Design in colour of clay; back glazed. Trefoil mouth.

In front, a relief of the youthful *Dionysos*, seated on drapery, with richly-curling hair and *endromides*; in r. hand an *oinochoè*, in l. a *cornucopia* containing flowers; background of ivy leaves.

- G 3.** OINOCHOË. Ht. $5\frac{1}{4}$ in. From Capua. Castellani, 1873.

Youthful *Dionysos* as last vase; *endromides* black and red, *oinochoè* black and red, hair purple. Background of green vine with bunches of grapes (left in the colour of the clay).

- G 4.** OINOCHOË. Ht. $4\frac{3}{8}$ in. Melos, 1828. Burgon Coll. Mouth and handle broken. Black glaze with white slip, imperfectly fired.

Youthful *Dionysos* crouching down to the front, nude, with top-knot and long curls, in r. hand a *cornucopia*; he is in an arbour represented by a canopy of leaves.

- G 5. OINOCHOË. Ht. $4\frac{3}{8}$ in. 1873. Mouth broken. Unglazed ware.

In front, in relief, is the youthful **Dionysos**, painted white, with red hair, and in r. hand a black and red *oinochoë*, in l. a *cornucopia* as before; behind him, red and white drapery, and vine round him as in G 2-3.

[On the foot is incised : V.]

- G 6. OINOCHOË. Ht. $5\frac{1}{2}$ in. Athens, 1814. Burgon Coll. Black glaze, over which a white slip has been painted.

Europa riding on the bull (?): The bull moves to r.; **Europa** is seated sideways on his r. side; she has long curls and himation over her head, held up in r. hand and floating behind; below is a representation of waves.

[For the motive of the right hand, see E 231.]

- G 7. OINOCHOË. Ht. $6\frac{1}{2}$ in. Corinth, 1884. Black glaze, over which a white slip has been painted, with accessories of pink and blue.

In relief, a figure of **Eros** alighting; he has long curls and a *kidaris*; his flesh is painted pink, and wings blue; over both arms and behind him is drapery; in l. hand he holds out a *phiale*, in r. an *oinochoë*. On either side are flowers and palmettes; below, a calyx of acanthus leaves; the foot of the vase is painted red.

- G 8. LEKYTHOS. Ht. $5\frac{1}{8}$ in. From Capua. Castellani, 1873. At the back, a palmette of Campanian type, in red on black ground.

In front is a relief of **Eros** riding on a swan to l., with r. hand round its neck; his flesh is painted pink and wings blue and pale green, hair painted red, drawn into a top-knot with curls either side; below him is drapery, and in his l. hand a *phiale*. The swan is painted pale green, with pink legs; the back-ground blue, to represent the sea (?).

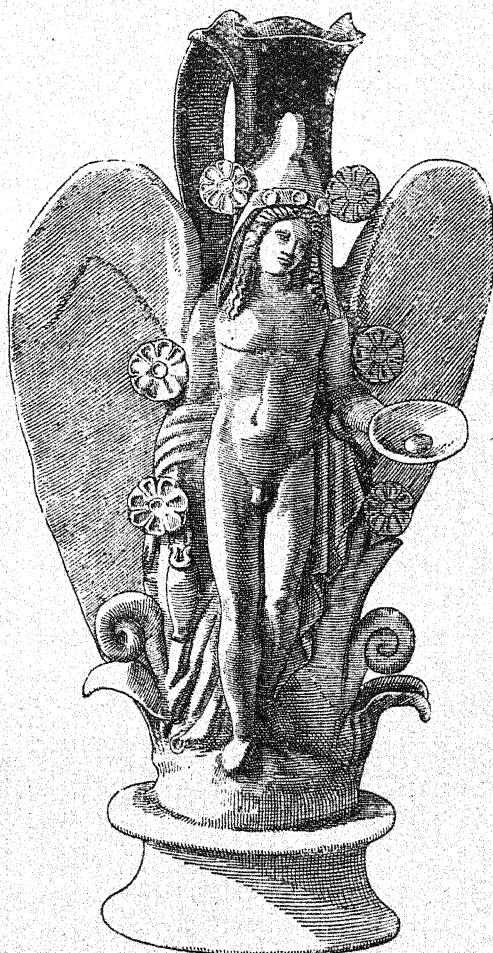


Fig. 27 = G 7.

- G 9. PROCHOÏS. Ht. $5\frac{1}{2}$ in. Eretria, 1894. Handle broken off. Design in colour of clay covered with a white slip; remains of blue and pink colouring.

In front is a relief of a **Seilenos** standing with knees bent, and holding a bunch of grapes in r. hand; he wears a blue wreath and a short pink garment round his loins; his body and legs are covered all over with shaggy skin. On his l. arm he carries a diminutive female figure with long hair, pink himation, and shoes; she holds a large *cornucopia* with fruit in l. hand.

- G 10. HYDRIA. Old No. C. 59. Ht. $17\frac{1}{2}$ in. Cyrenaica. Werry, 1856. Restored. Ribbed body; shape as Fig. 8, with recurved side-handles and thick foot. The handle at the back terminates below in a moulded beardless mask; on either side of its upper insertion is a knob.

On the neck and body are ivy-wreaths incised and painted in white, that on the neck between two rows of dots. On the shoulder are reliefs attached to the vase, four times repeated, representing **Heracles seizing the Keryneian stag**: he kneels with r. knee on its haunch, and with l. hand draws it towards him by the mouth, while his r. arm is drawn back to strike it with his club; he wears the lion's skin over his r. shoulder.

[Cf. B 231, and Roscher, i. p. 2224.]

- G 11. HYDRIA. Ht. $18\frac{3}{4}$ in. From Metapontum. Castellani, 1873. Repaired and restored. Shape as Vol. III. Fig. 4. Round the lip, which is very much curved over, egg-moulding; below the design, all round, maeander; at the back, palmettes. Above the design is a wreath with flowers and fruit, all in relief.

Design in relief: Female figure to r., with waved hair and long straight chiton, extending both hands to a female figure on a larger scale, who has waved hair and long girt chiton, and holds out a pigeon (?) to her in r. hand, in l. a *phiale*; the first figure has been painted over with a white slip.

- G 12. PROCHOÏS. Old No. C. 73. Ht. $11\frac{1}{8}$ in. Cyrenaica. Werry, 1856. Imperfectly fired. Knotted handle with cross-piece above; cylindrical neck; shoulder sharply set off from body.

On the shoulder, tendrils incised; on the body, a band of cubes painted in yellow and white to give the idea of perspective. On the neck, Gorgoneion in relief, looking to l., with snaky curls; black, white, and yellow scales are painted either side, denoting the ægis.

- G 13. OINOCHOË. Ht. $7\frac{3}{8}$ in. From Capua. Castellani, 1873. Body ribbed, except in front. Design white and buff with gilding on black ground; above, a gilt wreath. Shape as F 570.

Female figure dancing to r., with radiated fillet, gilt bracelets, and buff himation over l. shoulder, flesh painted white, r. hand raised over her head, in l. a *taenia*; a *taenia* hangs from her r. arm; before her, a tree and a *phiale*.

- G 14. OINOCHOË. Ht. $5\frac{1}{2}$ in. From Capua. Castellani, 1873. Body ribbed except in front. Design white and gilt on black ground; above, a gilt wreath. Shape as last.

Eros to front, moving to r., nude, with flesh painted white, features and wings gilt; in r. hand an *oinochoë*, in l. a *taenia*, both gilt.

- G 15. OINOCHOË. Ht. $5\frac{1}{2}$ in. From Capua. Castellani, 1873. Body ribbed, except in front. Shape as last.

Doric column on three steps, painted white, on the top of which is a gilt tripod.

- G 16. OINOCHOË. Ht. $5\frac{3}{8}$ in. From Capua. Castellani, 1873.

As last vase, except that the column stands on two steps, and has ribbons knotted round it.

- G 17. OINOCHOË. Ht. $9\frac{1}{2}$ in. From Capua. Castellani, 1871. Repaired. Body ribbed, except in front. Design white, red, and gilt, on black ground; above, a gilt wreath with festoons. Shape as before.

Female figure moving to r. towards a white altar on which is a gilt flame; she is gilt all over, with face to front, long girt chiton and *apoptygma*, and shoes; over her arms is a red scarf floating behind; in either hand she holds a blazing torch. On the r. is a white column on which is a statue to l. in long straight white chiton, and red *calathos* (cf. E 470) on the head; the face is gilt.

- G 18. LEKYTHOS. Ht. $15\frac{3}{4}$ in. From Capua. Castellani, 1871. Design gilt on black ground. Shape as Fig. 13.

Round the neck, a myrtle-wreath with a flower in the middle; on the shoulder, two sprays of myrtle. On the body, two vine-wreaths starting from the back and meeting in a large flower in front, above which is **Eros** moving to r., about to shoot an arrow from his bow.

- G 19. LEKYTHOS. Old No. 1537. Ht. $7\frac{1}{2}$ in. Hamilton Coll. D'Hancarville, ii. pl. 94. On the neck, rays in black on red; on the shoulder, egg-moulding; at the back, palmette and tendrils.

In front are the three **Charites** (?) in relief, with hair knotted up; the centre one is nude, the other two wear long girt chitons. The one on the l. has a vase in r. hand and a basket of fruit in l.; the one on the r. has a himation over l. arm.

- G 20. LEKYTHOS. Ht. $5\frac{3}{8}$ in. From Ruvo. Temple Coll., 1856. Shape as Vol. III. Fig. 12. At the back, palmette and tendrils.

In front, designs in relief covered with a white slip: on the l. **Triton** to l. with face to front, bearded, with short pink chiton and a staff (?) in r. hand; his body ends in a fish's tail coiled up, with a large fin below the waist; in l. arm he holds a **Nymph** with himation over lower limbs, carrying an uncertain object. On the r. is a beardless male figure seated on a rock to l., with face to the front and drapery over thighs, holding up a funnel-shaped shell in l. hand. Above are three moulded rosettes.

- G 21.** LEKYTHOS. Ht. $9\frac{1}{8}$ in. From Canosa. Castellani, 1873. Designs partly in relief, partly red on black ground, with white accessories. Above, wave-pattern; below, lozenge pattern of black diagonal lines on red ground; at the back, palmette and tendrils. At the back of the handle is a moulded Gorgoneion. Shape as Fig. 13.

On the l. is **Nikè** to r., with hair radiated in front, long girt chiton and *apoptygma*, and sandals, in l. hand a *situla* and an olive-branch; behind her, a four-leaved flower. On the r. is **Athenè** to l., with crested helmet, necklace, long girt chiton and *apoptygma*, Gorgoneion on breast for aegis, and sandals; in r. hand a spear, on l. arm a shield on which is a star of twelve points; behind her, a four-leaved flower. In the centre, in relief, is a female figure moving to l., looking to the front, with flesh painted white, long girt chiton and himation, holding up some object in both hands; she stands on an Ionic capital, which is painted.

- G 22.** LEKYTHOS. Ht. $8\frac{1}{2}$ in. From Nola. Blacas Coll., 1867. Panofka, *Musée Blacas*, pl. iii, p. 12; Rayet and Collignon, *Hist. Cér. Grecque*, p. 266. Repaired. At the back, palmette and tendrils. Designs in relief covered with a white slip, with accessories of yellow, green, blue, pink, and red, and gilding. Shape as G 20.

Bacchic orgy: In the centre are **Dionysos** (?) and **Ariadne** leaning against one another, both to the front; Dionysos is beardless, with wreath and drapery behind him, in r. hand a gilt *oinochoè*; Ariadne has a gilt necklace and green himation, and *thyrsos* with green top in l. hand. Her head is thrown back as if in Bacchic frenzy; the hair of both has been gilt. On the l. is a **Maenad** dancing to r. with head thrown back, long hair, necklace, and bracelets, all gilt, blue himation and sandals; she clasps a red *tympanon* in both arms. On the r. is a **Maenad** dancing to r. with head thrown back, hair gilt, and pink chiton with *apoptygma*, which she holds up in l. hand; in r. hand a *thyrsos* with green top. Above the figures are four rosettes.



Fig. 28 = G 23.

- G 23.** LEKYTHOS. Ht. $7\frac{1}{2}$ in. Castellani, 1884 (*Sale Cat.* 140). Designs in relief; the background originally painted blue. On the neck, six rosettes in relief. The handle is in the form of a goose's head (?) at each end. **Fig. 28.**

Ajax seizing Cassandra: In the centre is an altar on which is a plain column, against which stands the statue of **Athenè** to r., with straight hair and long red chiton, hands extended; on its r. side **Cassandra** crouches down, with face to front, streaming hair, and long girt chiton, raising her arms to thrust away **Ajax**, who places r. foot on her body and drags her by the hair with r. hand; he is beardless, with pink chlamys flying behind him. On the l. of the altar is a Trojan to the front, beardless, with Phrygian cap and short chiton, falling on his knees with arms raised, as if wounded. On the other side of the handle is an archer to the front, beardless, with drapery over l. arm and r. thigh, in l. hand a bow, with which he has just shot at the Trojan.

- G 24.** ARYBALLOS. Old No. 1011. Ht. $3\frac{1}{2}$ in. From Nola. Durand Coll. 1262.

Body ribbed and left in the colour of the clay; flattened in front, and ornamented with a face of **Dionysos** or **Pluto** in relief; he is bearded, and wears a fillet with a lappet hanging down on either side.

- G 25.** EGG-SHAPED VASE. Ht. 7 in. Cyrenaica. Werry, 1856. Three reliefs on a red band between two mouldings; the rest of the vase painted with blue and red bands on a white slip.

(1) Draped female figure to r., with r. hand held up; (2) two draped female figures crowning a nude figure between them (?); (3) a seated female figure to r., with drapery under her, playing on a *magadis* (?).

[These reliefs look like impressions from intaglio gems; (3) may be compared with *Brit. Mus. Cat. of Gems*, No. 555. See also a vase in the Museum at Athens (*Invent.* no. 2294).]

- G 26.** RHYTON, terminating in the fore-part of a rearing horse. Length, $14\frac{1}{2}$ in. From Vulci. Castellani, 1884 (*Sale Cat.* no. 107). Black glazed ware, probably of the fourth century B.C.

The horse has a top-knot on the forehead; he is joined to the vase by a ring on which is a moulded bead-pattern. Between the legs is a spout.

G 27-86. VASES OF BLACK WARE WITH RELIEFS ATTACHED.

- G 27.** BELL-CRATER. Ht. $7\frac{1}{8}$ in. From Capua. Castellani, 1873. Black glazed ware. Shape as Fig. 1.

Below the handles, a band with double row of vine-leaves; below, a frieze with a goat's head to the front and a kitharist in long chiton dancing to l. and playing the lyre. These figures are repeated five times, and over each group are two rosettes.

G 28. STAMNOS, with cover. Ht. 13½ in. Capua, 1873. Formerly in possession of Prince Louis Napoleon. Froehner, *Choix de Vases Grecs*, p. 43; *Bull. dell' Inst.* 1864, p. 136. Remains of gilding and blue and pink colouring. On the cover is an olive-wreath in gold-leaf; remains of gold on the knob, as on the lip and shoulder of the vase. In the middle and at each end of the handles are moulded heads with beaded fillets and curls on each side of the face; remains of pink colouring. Designs in two friezes, with traces of gilding, and pink for the nude parts of figures; above, egg-moulding; between the designs, pear-shaped markings; below, acanthus leaves. All these ornaments have been painted blue.

1. Seven olive-trees connected by a large heavy festoon of foliage, above which is a smaller festoon of vine-leaves, over which, between each two trees, hovers an **Eros** playing on the *syrinx*; above one Eros is inscribed: ΒΥΣΣΑ, Bassu[s].

2. Group of **Poseidon** (?) and **Nikè**, five times repeated: **Poseidon** is seated on a rock to r., looking back, bearded, with fillet and himation over lower limbs, in l. hand a large palm-branch. Before him kneels **Nikè**, with himation over lower limbs and wings with traces of gilding, holding out the prow of a ship in the form of a sea-monster. The nude parts of both figures have been painted pink. Below Poseidon is a square block of masonry, and behind him above, in three of the groups, a small tetrastyle temple; above Nikè, in three of the groups, is a similar temple. In one group, on either side of Poseidon is a small panel; on the left-hand one is inscribed BASS, on the other, VS (?), as above.

G 29. KELEBÈ. Old No. 1700. Ht. 20½ in. Diam. 18 in. Designs in relief; ornaments painted in white. On the neck, each side, a large ivy-wreath with berries, and round the body another. The body is ribbed, and the bottom of it is pierced with three apertures. On the upper part of the body, above the ivy-wreath, are three reliefs inserted on either side. Shape as Vol. III. Fig. 10.

(a) 1. In the centre: **Dionysos** and **Ariadnè** seated side by side, looking round at each other; Dionysos, on the r., is beardless, with himation over lower limbs and *thyrsos* in l. hand; he places r. hand on Ariadnè's shoulder she has armlets, and a himation over her lower limbs, and a *thyrsos* in r. hand. Before them is a youth reclining, with face to front, leaning on l. elbow, looking round at the group; he holds a large *rhinton* in r. hand, and in l. a *phiale* (?); on the r. is a panther to r.

2. On the l., **combat of Jason with the serpent** that guarded the golden fleece; **Jason** is nude and beardless, with face to front, looking round at the serpent; he stands on l. leg, with r. raised as if to shake off the serpent coiled round him; his l. hand grasps its throat and holds it out at arm's length; in his r. is a sword.

3. On the r., **Heracles** seated to l., nude and beardless, with cross-belt, to which is attached a flask (?); his r. hand rests on his club, and his l. on the body or skin of the slain Nemean lion at his side.

(b) 1. In the centre: **Aphroditè** seated in a chair to r., with close cap, and

himation over lower limbs drawn forward over shoulder in l. hand ; before her is **Eros**, nude, with l. arm behind his back, r. extended to Aphroditè.

2 and 3 : **Heracles**, as on obverse.

[A similar vase from Crete in the Athens Museum, *Invent.* No. 2141.]

- G 30.** SITULA. Old No. 1709. Ht. $10\frac{3}{8}$ in. Diam. $9\frac{1}{8}$ in. From Vulci. Durand Coll. 1353. Along the top are imitation handles, between the ends of which are lions' heads in relief with palmettes above. Below runs a pattern of stars and leaves painted in red and white. Shape as Fig. 6.

Under each lion's head is a relief of **Nikè** driving a quadriga at full speed to l. ; she has hair gathered in a knot and long girt chiton ; on one relief is a hero by her side as *parabates*, with helmet ; on the other, **Athenè**, with helmet, shield, and long girt chiton.

- G 31.** SITULA. Old No. 1710. Ht. $10\frac{1}{8}$ in. Diam. $8\frac{5}{8}$ in. From Vulci. Durand Coll. 1337. Handles modelled as last, but without the lions' heads. Reliefs as last ; between them, patterns painted in white of cusped lines, with two dots at each cusp.

On each relief is **Dionysos** rushing to r., looking back, beardless, with chlamys over shoulders and torch (?) in r. hand ; at his further side, a panther running to r.

- G 32.** EGG-SHAPED VASE. Old No. 1890. Ht. $6\frac{5}{8}$ in. Diam. 5 in. From Vulci. Durand Coll. 1362. Restored.

Round the rim is stamped an egg-moulding. The vase has two ring-shaped handles, each held up by a figure of a **Nereid** to the front, whose body terminates in two fishes' tails, crossed.

- G 33.** BOWL. Ht. $3\frac{1}{2}$ in. Diam. 6 in. 1851. Braun Coll.

Three feet in the form of beardless heads, perhaps of negroes.

- G 34.** ASKOS. Old No. 1883. Ht. $5\frac{1}{2}$ in. 1846. Steuart Coll. Ribbed body ; inside the mouth, a groove into which a lid has fitted. Handle at the back like that of an oinochoè, ending above in two lions' heads. On the shoulder are stamped palmettes, united by cusped lines.

- G 35.** ASKOS. Old No. 1884. Ht. 6 in. Hamilton Coll. D'Hancarville, iv. pls. 27, 28. As last vase.

- G 36.** ASKOS. Ht. $2\frac{3}{4}$ in. Diam. $3\frac{3}{8}$ in. From Anzi. Temple Coll., 1856. Black ware. Shape as Vol. III. Fig. 16.

In a medallion on the top : A lioness (?) to r.

- G 37.** ASKOS. Old No. C. 93. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{1}{4}$ in. Teúcheira, 1866. Black ware ; design rather worn. Shape as last.

Seilenos reclining to r. with face to front, in l. hand a vase ; in the background a palm-tree. Round this figure are eleven masks, very indistinct.

- G 38.** ASKOS. Old No. C. 96. Ht. $3\frac{5}{8}$ in. Diam. $4\frac{1}{2}$ in. Cyrenaica. Werry, 1856. Shape as last.
Bust of **Athenè**, full face, with flowing hair, chiton fastened on shoulders, and helmet with *geison* and three crests.
- G 39.** ASKOS. Old No. C. 97. Ht. $3\frac{3}{8}$ in. Diam. $4\frac{1}{2}$ in. Benghazi, 1856. Presented by W. J. Smith, Esq. Shape as before; design much worn.
Female mask with long curls each side of the face.
[On the bottom is incised : KAE.]
- G 40.** ASKOS. Old No. C. 95. Ht. $2\frac{1}{2}$ in. Diam. $2\frac{3}{4}$ in. Benghazi, 1867. Shape as G 37.
Bust of **Athenè** to l., with helmet, girt chiton, aegis with Gorgoneion in front, in r. hand a spear.
- G 41.** ASKOS. Old No. C. 94. Ht. 2 in. Diam. $2\frac{3}{8}$ in. Cyrenaica. Werry, 1856. Shape as before.
Seilenos (?) reclining to r., looking back, with r. hand raised; cf. G 37.
- G 42.** ASKOS. Ht. $3\frac{5}{8}$ in. Diam. $3\frac{5}{8}$ in. Rhodes, 1885. *Biliotti Sale Cat.* 3-5 Dec. 1885, Lot 252. *Brit. Mus. Cat. of Sculpture*, vol. i. p. 108. Shape as before.
Dionysos seated on a rock to r., beardless, with long curls, ivy-wreath, and drapery under him, in r. hand a *thyrsos* (?), in l. he holds up a *phiale*; before him, another *thyrsos*.
- G 43.** ASKOS. Ht. $3\frac{5}{8}$ in. Rhodes, 1885. *Biliotti Sale Cat.* 3-5 Dec. 1885, Lot 252. Shape as before; handle repaired.
Bearded male figure with short chiton, chlamys floating behind, and *endromides*, riding to r. on a Hippocamp.
- G 44.** ASKOS. Old No. 1873. Ht. 3 in. Diam. $3\frac{1}{2}$ in. From Magna Graecia. Durand Coll. 1361. Heydemann, *Nereiden mit Waffen*, note 43, no. 6. Shape as before; body ribbed and highly glazed.
Thetis or a Nereid riding on a Hippocamp to l., with long girt chiton, and himation over her knees, in r. hand Achilles' spear, in l. his shield, on which is an eagle (?) in relief. The Hippocamp has a fimbriated fish's tail.
- G 45.** ASKOS. Old No. 1848. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{1}{2}$ in. From Magna Graecia. Durand Coll. 1360. Shape as Fig. 18; ribbed body.
Thetis or a Nereid riding on a Hippocamp to r.; she has hair in a knot, and a long chiton; round the group are stamped six palmettes.
- G 46.** ASKOS. Old No. 1851. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{7}{8}$ in. Hamilton Coll. Shape as last; ribbed body.
Kybelè in a chariot drawn to l. by two lions, wearing a long chiton; above is **Nikè** flying towards her, to crown her with a wreath; on the further side of

the chariot are two figures, perhaps **Apollo** and **Artemis**, walking to l., carrying torches; the hinder one wears a long chiton.

- G 47.** ASKOS. Old No. 1850. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{1}{4}$ in. From Magna Graecia. Durand Coll. 1366. *J. H. S.* vii. pl. E, fig. 3, p. 280. Shape as last; ribbed body.

Nikè sacrificing a bull: She is winged and has a himation over her lower limbs; she kneels to r., with a dagger in r. hand, l. hand laid on the neck of the bull, which is fallen forward to r.

- G 48.** ASKOS. Old No. 1872. Ht. $2\frac{1}{2}$ in. Diam. 4 in. From Magna Graecia. Durand Coll. 1361. R.-Rochette, *Mon. Ined.* pp. 155, 197; Ersch and Gruber, *Allgem. Encycl.* Section iii. vol. v. p. 119, no. 16; Overbeck, *Her. Bildw.* p. 708. Shape as before; ribbed body, and palmettes stamped all round the design; inside is a rattle, and underneath, a funnel-like aperture.

Orestes at Delphi: Orestes kneels on l. knee, turned to l., nude and beardless, wearing *endromides*, defending himself with sword against a snake which darts out upon him (perhaps indicating the presence of an Erinys); his l. arm is placed round the *omphalos*, which is covered with fillets; rocky ground.

[Cf. R.-Rochette, *op. cit.* pl. 35 (Berlin, No. 3256), and F 166.]

- G 49.** ASKOS. Ht. 4 in. Diam. $4\frac{1}{8}$ in. From Magna Graecia. Blacas Coll., 1867. Spout broken. Shape as before; ribbed body.

Two Sphinxes attacking a Theban (?) youth: The youth stands to the front, and is nude and beardless; in either hand he grasps one of the Sphinxes, which rear up against him.

[The composition appears to be derived from a merely decorative motive, such as on B 125₃.]



Fig. 29 = G 49.

- G 50.** ASKOS. Old No. 1849. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{1}{2}$ in. Hamilton Coll. Shape as before; ribbed body.

Heracles strangling the snakes: He is nude and beardless, and kneels to r., grasping a snake in each hand. The coils of the snakes and the figure of Heracles are so arranged as to fill the whole field.

- G 51.** ASKOS. Old No. 1853. Ht. $3\frac{1}{4}$ in. Diam. $4\frac{1}{4}$ in. Payne Knight Coll. Shape as before; ribbed body.

Eos rising out of the waves: The heads of two horses of her chariot, turned towards each other, project in strong relief; behind, **Eos**, and the pole of the quadriga, more faintly indicated.

[Cf. Gerhard, *Gr. u. Etr. Trinkschalen*, pl. viii. 3 ; Berlin, No. 3349 ; Gerhard, *Lichtgottheiten*, p. 386 ; and Roscher, i. p. 1277.]

- G 52.** ASKOS. Ht. $2\frac{7}{8}$ in. Diam. $3\frac{5}{8}$ in. Blacas Coll., 1867. As before.
Head of river-god, or **Io**, with flowing curly hair, and bull's horns and ears.
- G 53.** ASKOS. Old No. 1860. Ht. $3\frac{3}{8}$ in. Diam. $3\frac{1}{2}$ in. From Magna Graecia. Durand Coll. 1359. As before.
Mask of **Poseidon** or **Okeanos**, bearded, with long, straight hair.
- G 54.** ASKOS. Old No. 1864. Ht. $3\frac{3}{4}$ in. Diam. $4\frac{1}{8}$ in. Imperfectly fired. Shape as before ; body ribbed.
Mask of **Medusa**.
- G 55.** ASKOS. Old No. 1865. Ht. $2\frac{7}{8}$ in. Diam. $3\frac{1}{8}$ in. Durand Coll. 1382. Shape as before ; highly glazed.
Mask of **Medusa**, slightly archaistic.
- G 56.** ASKOS. Old No. 1866. Ht. $3\frac{1}{2}$ in. Diam. $4\frac{1}{4}$ in. From Magna Graecia. Durand Coll. 1358. Shape as before ; ribbed body.
Mask of **Medusa**, archaistic, with rude curls.
- G 57.** ASKOS. Old No. 1867. Ht. $4\frac{1}{4}$ in. Diam. $3\frac{3}{8}$ in. Bequeathed by Miss Auldjo, 1859. Shape as before ; ribbed body.
Mask of **Medusa**, with hair falling on either side of the face ; the edge of the medallion is milled. On the foot is incised A.
- G 58.** ASKOS. Old No. 1868. Ht. $5\frac{3}{8}$ in. Bequeathed by Miss Auldjo, 1859. Shape as before ; ribbed body.
Mask of **Medusa**, with curls.
- G 59.** ASKOS. Old No. 1869. Ht. $2\frac{1}{4}$ in. Diam. $3\frac{1}{4}$ in. Millingen Coll., 1847. Repaired. Ribbed body.
Mask of **Medusa**, surrounded by snakes.
- G 60.** ASKOS. Ht. $4\frac{3}{4}$ in. Diam. $4\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868. Shape as before ; ribbed body.
Mask of **Medusa**, with two snakes either side.
- G 61.** ASKOS. Ht. $4\frac{3}{8}$ in. Diam. $4\frac{1}{2}$ in. Temple Coll., 1856. As last.
Mask of **Medusa**, archaistic, surrounded by snakes.
- G 62.** ASKOS. Old No. 1846. Ht. $5\frac{1}{2}$ in. Diam. $4\frac{7}{8}$ in. From Magna Graecia. Durand Coll. 1342. Shape as before ; imperfectly fired ; ribbed body.

Maenad turned to the front, rushing to r., with long hair, fillet, long sleeved chiton and panther's skin girt at the waist; in r. hand a *thyrsos*, in l. a panther; on either side, an ivy-plant.

- G 63. ASKOS. Old No. 1847. Ht. $3\frac{7}{8}$ in. Diam. 4 in. From Magna Graecia. Durand Coll. 1341. Shape as before; ribbed body. Design apparently inserted from a larger relief.

Maenad to front, rushing to r., with long sleeved chiton and panther's skin girt at the waist; in r. hand a *thyrsos*, in l. a panther.

- G 64. ASKOS. Ht. $4\frac{3}{8}$ in. Diam. $4\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868. Spout broken. Shape as before; ribbed body.

Maenad dancing, turned to the front, with long girt chiton and himation over arms drawn forward in r. hand, in l. hand a *thyrsos*.

- G 65. ASKOS. Ht. $4\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Shape as before; ribbed body.

Dionysos, beardless, seated sideways with face to front on a panther which moves to r. with face to front; he has a himation over his knees and a *thyrsos* in r. hand; his l. arm is thrown round the panther's neck.

- G 66. ASKOS. Old No. 1880. Ht. $3\frac{1}{16}$ in. Towneley Coll. Handle broken off. Shape as before; ribbed body. Round the design are holes for percolation.

Bust of a youthful **Satyr**, full face, with ivy-wreath and drapery over l. shoulder, in r. hand a *pedum* held behind him; apparently inserted from a larger relief.

- G 67. ASKOS. Old No. 1859. Ht. $4\frac{1}{4}$ in. Diam. $4\frac{1}{4}$ in. Durand Coll. 1340. Shape as before; ribbed body.

Mask of **Dionysos** with flowing hair and beard, and ivy-wreath; on the bottom, x painted in red.

- G 68. ASKOS. Old No. 1858. Ht. 3 in. Diam. $3\frac{7}{8}$ in. Hamilton Coll. Spout broken. Shape as before; ribbed body.

Mask of **Dionysos**, bearded, with flowing hair, and horns (?) on forehead.

- G 69. ASKOS. Old No. 1854. Ht. 7 in. Hamilton Coll. Shape as before, with long spout; body ribbed.

Head of **Seilenos** in high relief, with ivy-wreath, goat's horns, and beard falling in parallel curls; on the bottom, x painted in red.

- G 70. ASKOS. Old No. 1855. Ht. $3\frac{3}{4}$ in. Diam. $3\frac{1}{2}$ in. 1847. Handle broken. Shape as before; ribbed body.

Mask of **Seilenos**.

- G 71. ASKOS. Old No. 1856. Ht. $3\frac{3}{8}$ in. Diam. $3\frac{1}{8}$ in. As before.

Mask of **Seilenos**.

- G 72. ASKOS. Old No. 1857. Ht. $4\frac{1}{8}$ in. Diam. 4 in. Hamilton Coll. As before; inside, a rattle.
Mask of **Seilenos**, with shaggy beard, wearing a *taenia*, the ends of which hang down.
- G 73. ASKOS. Ht. $3\frac{1}{2}$ in. Diam. $3\frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1868. Shape as before; ribbed body.
Head of **Heracles** turned partly to l., beardless, with lion's skin.
- G 74. ASKOS. Ht. $3\frac{3}{8}$ in. Diam. $4\frac{1}{8}$ in. From Corfu. Woodhouse Coll., 1868. As last vase.
Subject as last vase.
- G 75. ASKOS. Old No. 1861. Ht. 4 in. Diam. $4\frac{3}{8}$ in. As before.
Head of **Heracles**, full face, beardless, with lion's skin.
- G 76. ASKOS. Old No. 1870. Ht. $3\frac{1}{2}$ in. Diam. $4\frac{3}{8}$ in. Naples, 1814. Burgon Coll. As before.
Lion's mask and fore paws to front.
- G 77. ASKOS. Old No. 1862. Ht. $3\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. Shape as before; ribbed body.
Female head in high relief, full face, with flowing curly hair.
- G 78. ASKOS. Old No. 1863. Ht. $4\frac{1}{8}$ in. Diam. 4 in. Payne Knight Coll. As before.
Head of an **Amazon** to l., with long hair curly in front, *ampyx*, and a Phrygian helmet, on the back of which is a tendril, and on the side a lion's tail (?). On the bottom, X painted in red.
- G 79. ASKOS. Old No. 1852. Ht. $3\frac{3}{8}$ in. Diam. 4 in. From Magna Graecia. Durand Coll. 1369. Shape nearly as before; fluted body.
Gorgon running to l., with face to front, long hair, short girt chiton, and *endromides*; in either hand she holds a lion by the fore paw; the lions stand on their hind legs and fling back their heads.
- G 80. ASKOS. Ht. 3 in. Diam. $4\frac{1}{2}$ in. From Magna Graecia. Blacas Coll., 1867. Durand Coll. no. 1367. Imperfectly fired. Shape as before. **Fig. 30.**
Winged monster with grotesque head, horns and upright ears, wings recurved, and animal's paws, each starting from the breast; it parts into two tails below the waist, which end in Gryphon's heads; each paw grasps one of these heads; between the tails is an inverted palmette.
[The head resembles that of the *πρόνια θηρῶν* on A 267.]
- G 81. ASKOS. Old No. 1871. Ht. $3\frac{3}{8}$ in. Diam. 4 in. Stuart Coll., 1846. Shape as before; ribbed body.
Four *astragali* in relief.

G 82. ASKOS. Old No. 1876. Ht. $2\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. Hamilton Coll. Birch, *Ancient Pottery*², p. 168. Shape as Vol. III. Fig. 17. Spout in form of lion's head, the mane represented by rows of punched marks. Round the mouth, egg-moulding; on the body, patterns of diagonal lines. Inside the mouth is a projecting ledge into which the lid fits in a groove either side.

G 83. ASKOS. Old No. 1879. Ht. $2\frac{7}{8}$ in. Diam. $3\frac{1}{2}$ in. Towneley Coll. Shape as last; handle with three ribs. Lion's head spout as last; top perforated with holes.

G 84. ASKOS. Ht. $2\frac{3}{8}$ in. Diam. $3\frac{1}{2}$ in. Blacas Coll., 1867. Body ribbed; shape as last, but flatter; small handle. Lion's head spout, above which are stamped three palmettes; in the centre a large aperture, round which is stamped a border of beads.

G 85. ASKOS. Ht. $2\frac{7}{16}$ in. Diam. 4 in. From Ruvo. Temple Coll., 1856. Black ware; shape as last three. Fluted body; lion's head forming spout; groove inside the mouth, into which the lid fits.

G 86. ASKOS. Ht. $3\frac{7}{8}$ in. Galaxidi near Delphi, 1893. Black ware; globular shape, very thin and light. Small ring-shaped handle and trefoil mouth. In the inside is a rattle.

The vase is divided into compartments by incised lines forming hexagonal patterns. On the top is a Satyric mask in relief.

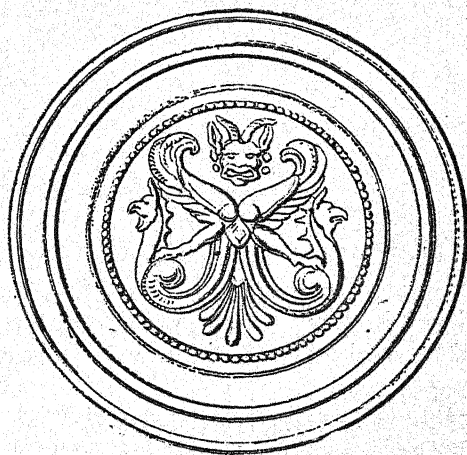


Fig. 30 = G 80.

G 87-95. VASES WITH STAMPED PATTERNS.

G 87. LEKYTHOS. Ht. $7\frac{3}{8}$ in. 1893. Said to have been found at Mazi near Olympia, but more probably at Galaxidi, as the two following. Black glazed ware; shape as Fig. 13.

Round the shoulder, egg-moulding; body ribbed, the ribs converging to a point and alternately plain and covered with stamped concentric circles; below, maeander.

[For similar vases, see Furtwaengler in *Olympia*, pt. iv. (*Bronzen*), Nos. 1307-1310.]

G 88. LEKYTHOS. Ht. $10\frac{1}{4}$ in. Galaxidi, near Delphi, 1893.
As the last, but slenderer body and no maeander below.

- G 39. LEKYTHOS. Ht. 10½ in. Galaxidi, 1893. Black glazed ware.

On the shoulder, a band of stamped palmettes; immediately below, the body is covered with stamped concentric circles; it then contracts to a narrow waist round which is an ivy-wreath, the stems incised, the leaves and berries painted red. Below this is a moulded ring stamped with concentric circles, below which the body resembles that of the preceding vase.

- G 90. OLPÈ. Ht. 3½ in. From Capua. Castellani, 1873. Lip injured. Black glazed ware, with stamped designs. Handle formed of two ribs branching out at the top on either side. Above the design, egg-moulding; below all round, maeander. Fourth century, B.C.

Perseus fleeing from the Gorgons: On the l. stands **Athenè** to r., with one leg slightly advanced, hair in a knot, fillet, and long chiton, spear in r. hand, and aegis held out in front, with Gorgoneion and fringe of snakes. **Hermes** runs towards her, beardless, with chlamys, winged *petasos*, and winged *endromides*, r. hand held up as if greeting or appealing to Athenè, in l. his *caduceus*. He is followed by **Perseus**, who is beardless, with short girt chiton, winged *endromides*, *harpe* in l. hand, r. hand held before his breast. They are pursued by the two Gorgons, **Stheno** and **Euryalè**, who have short streaming hair, short girt chitons, and wings spread; each holds up a snake in r. hand. On the r. is **Medusa** fallen to r., beheaded, kneeling on l. knee; she has a short girt chiton and wings spread. Above her is **Pegasos** springing up to l., winged; by her l. hand is **Chrysaor** in the form of a nude child kneeling to the front, with l. hand on the ground. The scene is bounded on either side by an Ionic column on which is a Sphinx seated to l.

[Cf. B 380 and other vases in the Brit. Mus.; a vase almost identical with this, but of a different shape, is published in *Mon. dell' Inst.* 1855, pl. 2, p. 17.]

- G 91. PHIALÈ. Old No. 1816. Ht. 2¾ in. Diam. 7 in. Sloane Coll. Black ware.

The interior is painted red in the centre, in which is stamped a Gorgoneion of archaic type, with curly hair, surrounded by a band of maeander; round this are stamped nine squares of maeander, united by curved bands of dots, forming the outline of an aegis (?); these are enclosed in a pattern of similar bands and six concentric circles of hatched lines.

- G 92. PHIALÈ. Old No. 1818. Ht. 2¾ in. Diam. 7½ in. Towneley Coll.

In the centre is stamped a Gorgoneion of archaic type with stiff curls, round which are four palmettes and ten rings of hatched lines.

- G 93. PHIALÈ. Old No. 1824. Ht. 2½ in. Diam. 7½ in.

Four Satyric heads of archaic type, with beards and moustaches, connected by curved bands of dots; round these a pattern of ten palmettes connected by similar bands and eight rings of hatched lines.

- G 94. PHIALÈ. Old No. 1829. Ht. $2\frac{5}{8}$ in. Diam. $6\frac{7}{8}$ in.

Gorgoneion with curly hair on aegis indicated by scales; round it, five palmettes united by curved lines.

- G 95. PINAX. Old No. 1835. Ht. $2\frac{1}{8}$ in. Diam. $12\frac{3}{8}$ in. Designs stamped, incised, and painted white.

In the centre is stamped a Gorgoneion (as G 91), round which are four stamped palmettes alternating with as many pendants incised and painted white; beyond are six rings of hatched lines, and two wreaths incised, the leaves and flowers white; round the edge is a similar wreath.

G 96-117. MEGARIAN BOWLS.*

- G 96. MEGARIAN BOWL. Ht. $3\frac{1}{4}$ in. Diam. $5\frac{5}{8}$ in. Burgon Coll.; found in Melos, 1828. Red ware unglazed; cylindrical shape (see plate). Round the bottom, a row of studs.

Dionysiac triumphal procession: Dionysos in a car drawn to l. by two goats, driven by a **Maenad**; Dionysos stands at the back to r., and is nude and beardless; in the car is a *thyrsos*. The car is followed by a **Satyr** carrying a bunch of grapes; behind him is a large club. Next is a youthful **Satyr** (?) to r., in a short chiton, holding a *pedum* in l. hand; at his further side is an animal to l., of which only the hind parts are seen. His l. hand is extended to a figure wrapped in a himation (?), holding a staff (?) in r. hand; behind her is a *thyrsos*. Next is a **Maenad** to the front, in long chiton and himation, holding an *oinochoè* in r. hand and *phiale* in l.; on her l. a tall *stèle*, on the other side of which is a tree. Next is a **Satyr** bending to l., holding a large *cornucopia* in his hands; a **Maenad** to the front, draped, much obliterated; on either side of her are trees. Next is a figure to l. in a short chiton, with r. hand raised to the tree above him; behind him is a small tripod on which are fruit or other objects, and on r. of it, two trees. Next is a small terminal figure to r. on a high base, before which is a worshipper in long chiton and himation; next are two female figures confronted, in caps, long chitons and himatia, stooping down to an uncertain object, perhaps an animal lying on the ground; on either side of them is a tree. Next is a draped figure with *thyrsos* moving to l., looking back at a **Satyr** moving away to r., with *thyrsos* in r. hand, and *askos* over l. shoulder; beyond is a youth to the front carrying two torches. Lastly, two nude youths and a bearded man in a himation to r. approaching a lighted altar, on either side of which is a tree; the first holds a *cornucopia* and an *oinochoè*;

* For the most recent discussion of this class, see Dragendorff in *Jahrb. d. Ver. v. Altertumsfr. im Rheinl.*, vol. 96, p. 8.

the second has a staff, and the third a staff and some object behind him. In the background are branches and vine-leaves.

- G 97. MEGARIAN BOWL. Ht. $2\frac{1}{8}$ in. Diam. 5 in. Melos, 1828. Burgon Coll. Red ware turning to black, unglazed. Shape as Fig. 19. Above the design, acanthus-leaves; below, a large star of points and leaves alternating, with a rosette in the centre.

A frieze of eight **Erotes**, each driving a *biga* of panthers, with goads in their r. hands; the panthers spring forward to r.

- G 98. MEGARIAN BOWL. Ht. $3\frac{1}{4}$ in. Diam. $5\frac{1}{4}$ in. Athens, 1809. Burgon Coll. Black glazed ware. Above the design are palmettes joined by volutes, and a double volute pattern; below is a rosette surrounded by plants (?), forming the ground of the scene.

Battle of Greeks and Amazons: An Amazon with Phrygian cap, short chiton, greaves, cross-belt, drawn sword in r. hand, and chlamys held out on l. arm as a shield, advances to r. after a Greek warrior on horseback galloping to r.; he has a cuirass and short chiton, and looks back, brandishing a sword in r. hand above his head. Next is a Greek warrior to the front moving away to l., turning back to strike with his sword; he has short chiton, cuirass and shield; behind him is a bird flying to r. Next is a Greek warrior with helmet, cuirass, short chiton, chlamys, and shield, who plunges his sword into the head of an Amazon falling forward to l.; she has a girt chiton reaching to the knees, and shield; behind her is a bird flying to l. Next is the first group of an Amazon and two Greeks repeated, and a bird flying to r. Next is a fallen Amazon to l., with cuirass and short chiton, who holds up her *pelta* to defend herself against a Greek warrior to the front, who has cuirass, short chiton, and sheath at l. side, on which his l. hand is placed; in r. hand he brandishes a sword; behind him is a bird flying to l.

- G 99. MEGARIAN BOWL. Ht. $3\frac{3}{8}$ in. Diam. 5 in. Black glazed ware. Above the design are palmettes joined by volutes, and a double volute pattern; on the foot, a Gorgoneion, and below the design all round, acanthus leaves.

Two different groups of two combatants, each repeated twice: (1) A warrior advancing to r., with shield and chlamys on l. arm, against another moving to r., looking back, with chlamys on l. arm and spear in l. hand, cuirass, short chiton, r. hand raised; behind the first, a bird to l. (2) A warrior to r., with chlamys on l. arm, thrusting with spear at another advancing to l., with short chiton, cuirass, shield, and sword in r. hand; behind his head, a bird to l. Between the groups are figures of **Scylla**, with human and canine legs, and a serpent and the forepart of a dog springing from either side of her body; she holds up some object with both hands behind her head.

- G 100. MEGARIAN BOWL. Ht. $3\frac{3}{8}$ in. Diam. 5 in. Calymnos, 1856. Repaired. Black glazed ware. Above, egg-moulding; below, long upright curling leaves alternating with luxuriant foliage; on the bottom, a rosette.

Frieze of **Erotes** and other figures: (1) A group of five figures: two female figures with hair knotted up, long chitons and himatia, embracing a

nude male figure; the one on the r. places her hands round his neck and kisses him. On either side is a **Pan** holding up his hands to the centre group; he is bearded, with goats' horns and legs. (2) Two **Erotes** moving to l., wearing chlamydes and carrying torches; the first looks back at the other. (3) **Eros** to front, moving to l., with chlamys, and bow in r. hand. Next, (1) and (2) repeated, with the two Panes omitted. (4) **Eros** to r. with l. foot on raised ground, holding an *amphora*; (3) repeated. Next, the four groups repeated in the same order, (1), (2), (4), (3).

- G 101.** MEGARIAN BOWL. Ht. 3 in. Diam. 5 in. Athens (?), 1875. Coarse black ware; imperfectly fired. Below the design, acanthus-leaves alternating with rosettes.

Frieze of figures: (1) **Apollo** or a kitharist seated to r., draped, holding a lyre in both hands; (2) before him, a trophy formed of a helmet and shield, on a base of stones. (3) Next, a female figure to l., in long chiton and himation, in r. hand a *thyrsos*; (1) repeated, and (4) a female figure to the front in long chiton with an *oinochoè* in r. hand. (5) A bearded male figure, probably a priest, to l. in himation, with staff (?) in l. hand, r. extended to the female figure; (4) repeated. Next, a kitharist as (1), but nude, with drapery spread under him; (3) repeated; (2) and (5) repeated twice.

- G 102.** MEGARIAN BOWL. Ht. 3½ in. Diam. 5½ in. Presented by General Meyrick, 1878. *Archæologia*, xvii. pl. 10, p. 113. Repaired. Black ware glazed. Above the design, palmettes joined by volutes, and double volute pattern; below, a pattern of rows of overlapping leaves; on the foot, a rude Gorgoneion.

A group four times repeated, consisting of a **Maenad**, with hair in a knot and long chiton, seated sideways on the back of a panther moving to l.; she holds a *thyrsos* in one hand, and the panther looks back at her. She is followed by a **Triton** moving to l., holding an *oinochoè* in l. hand and a conch-shell in r., with a recurved fish's tail, on which is seated an **Eros** to l. playing the flute.

- G 103.** MEGARIAN BOWL. Ht. 3½ in. Diam. 5½ in. Megara, 1865. *Class. Rev.* viii. 1894, p. 326. Black glazed ware. Above the design, palmettes joined by volutes, and double volute pattern; below, a pattern of rows of overlapping leaves; on the foot, a rude Gorgoneion.

Heracles seizing Augè: **Heracles** is seated to the front, with his club at his feet; across his knees is **Augè**, nude, her drapery being thrown back over **Heracles'** body. This group is repeated four times, and between each is a figure of **Pan** alternately moving to r. looking back, with *pedum* in l. hand, and to l. looking back, with *pedum* in r. hand. Between the figures all round are festoons.

[Similar bowls are published by Furtwaengler, *Coll. Sabouroff*, i. pl. 73 (Berlin Cat. 2889), and Benndorf, *Gr. u. Sic. Vasenb.* pl. 60, 3; compare Athens Mus. *Invent.* 2347, and for the myth of Augè, *Ann. dell' Inst.* 1884, pls. H-K, p. 75 ff.; Pausanias, viii. 4, 8, and viii. 47-48; Apollodorus, ii. 7, 4 and iii. 9, 1; *J. H. S.* xiii. p. 254; Roscher, i. p. 2247; *Jahrbuch*, iii. (1888), p. 58; Jahn, *Telephos u. Troilos*, p. 42 ff.]

- G 104.** MEGARIAN BOWL. Ht. $3\frac{1}{2}$ in. Diam. 5 in. Said to have been found at Thebes; acquired 1894. *Class. Rev.* viii. (1894), p. 325. Much injured and repaired. Red ware unglazed; shape hemispherical (see plate). Above and below the designs, wreaths; on the bottom, a rosette.

Round the vase, reliefs, representing scenes from the *Phoenissae* of **PLATE XVI. Euripides**: (1) **Creon** to r., bearded, wrapped in a himation, leaving r. shoulder bare, is fallen forward before **Teiresias**, and places r. hand on his r. knee in supplication; above him is inscribed: ΚΡΕΩΝ, Κρέων. Teiresias moves forward to l., with the gait of a blind man; he is bearded, and wears a long chiton, and holds a large branch in both hands, perhaps the χρυσοῦς στέφανος which was presented to him for awarding victory to the Cecropidae (Eur. *Phoen.* 852); he is inscribed ΤΗΡΕCΙΑC, Τηρεσίας. He is guided by his daughter **Manto** (ΜΑΝΤΩ, Μάντω), who follows behind, placing both hands on his r. arm; she wears a long chiton. The scene is taken from lines 834-959 of the *Phoenissae*, where Creon begs that his son Menoikeus may not have to die to save the State.

(2) **Eteocles and Polyneikes in combat**: Both are fully armed, with shields and swords, and they thrust at one another with spears; the one on the l. is inscribed, ΠΟΛΥΝΕΙΚΗΣ, Πολυνείκης, the other, ΕΤΕΟΚΛΗΣ, Έτεοκλής. On the r. the personified city of **Thebes** sits on a rock, watching the combat; she wears a mural crown and long chiton, and holds a sceptre in r. hand; her l. is raised to her chin. She is inscribed ΘΗΒΗ, Θήβη. Compare the Messenger's description, Eur. *Phoen.* 1217-1263.

(3) The Messenger (ΑΓΓΕΛΟΣ, Ἄγγελος) brings **Jocasta** (ΙΟΚΑΕΤΗ, Ἰοκάστη) and **Antigonè** (ΑΝΤΙΓΟΝΗ, Ἀντιγόνη) to the scene of the combat: he is bearded, wears a cap and short girt chiton and chlamys over l. arm, and carries a spear in r. hand; he turns back to look at Jocasta, whose r. arm he holds with l. hand, as if hurrying her on. She turns back to Antigonè, who follows, holding up both hands with a gesture of anxiety; both wear long girt chitons with *apptygma*. Behind Antigonè is represented the doorway of the palace which they have just left. Compare the *Phoenissae*, lines 1259-1282.

(4) **Creon** (ΚΡΕΩΝ, Κρέων) to r., bearded, wrapped in a himation leaving r. shoulder bare, stands with arms folded, resting his chin on l. hand, and half-turned to l. Before him **Antigonè** (ΑΝΤΙΓΟΝΗ, Ἀντιγόνη) bends forward in supplication, laying l. hand on his l. arm; her head is upturned, and she wears long flowing robes. The scene represented is from Eur. *Phoen.* 1643-1681, where Antigonè begs of Creon that she may be allowed to bury Polyneikes.

[Cf. the following fragment, which also illustrates the *Phoenissae*. A similar vase with scenes from the *Iphigeneia in Aulis* is published in *Ephem. Arch.* 1887, pl. 5. On the subject generally, see Robert, *Homerische Becker* (1890), and Pottier in *Mon. Grecs*, ii. (1885-1888), p. 48.]

- G 105.** FRAGMENT of relief from a Megarian cup. $1\frac{5}{8}$ in. \times $1\frac{3}{8}$ in. Athens, 1871. Robert, *Homerische Becker* (50tes Programm zum Winkelmannsfeste), p. 59; *Wiener Vorlegebl.* 1889, pl. 9, 13; *Arch. Zeit.* 1873, p. 109; *Class. Rev.* ii. (1888), p. 328 (Murray). Black glazed ware.

Oedipus stooping forward to l., bearded, wrapped in a himation, with hand extended; behind him is visible part of a shield. Above him is inscribed:

·ΙΟΥΞ ΚΕΛΕΥΕΙΛΛΕ
ΤΩΜΑΘΗΞ ΑΥΤΟΥ ΜΗΤ
ΓΥΝΑΙΚΟΞ ΚΑΙ ΤΩΝ ΥΙΩΝ
Οἰδίπ[ου]ς κελεύει [ἄγειν πρὸς
τὸ π]τῶμα τῆς αὐτοῦ μητ [ρός τε
καὶ] γυναικὸς καὶ τῶν υἱῶ[ν].

[The reference is to Eur. *Phoen.* 1480-1766 (especially 1481 and 1693 ff.).]

- G 105.** FRAGMENT from the side of a large vase. Ht. $7\frac{3}{8}$ in. Kertch, 1856. Presented by Dr. D. Macpherson. See *id.*, *Antiquities of Kertch*, pl. 8. Feet and hands lost.

Bearded blind man, **Oedipus**, or perhaps **Phineus**, standing to r. with both arms held up as if in supplication; he wears a himation twisted up round the waist.

[For the attitude, cf. the Phineus on E 291.]

- G 106.** FRAGMENT. Old No. C. 104. $4 \times 2\frac{3}{4}$ in. Cyrenaica, 1868. Taken from the side of a vase as G 29.

Artemis moving to l., with face to front, in long chiton, r. hand raised; at her further side is a hound to l. looking up at her.

- G 107.** FRAGMENT. Diam. 3 in. Gymnasiun, Knidos, 1859. Grey ware, unglazed.

Leda stooping to l., nude, in *symplegma* with the swan, which places its foot on her l. thigh and kisses her; below, a bunch of grapes or a palmette (?); behind the swan, **Eros** to r.

- G 108.** FRAGMENT. $3\frac{3}{8} \times 2\frac{1}{2}$ in. Ephesos, 1867. Part of a relief attached to the handle of a vase.

Eros to front, flying to r., holding some object on l. arm (?); the background forms a palmette in relief.

- G 109.** FRAGMENT of ribbed vase of black ware, probably as F 542-593, forming the base of the handle. Old No. C. 107. Length $3\frac{1}{2}$ in. Cyrenaica, 1868.

Head of a Persian in relief, bearded, wearing a high cap (top broken off).

- G 110.** FRAGMENT of crater. $4 \times 3\frac{1}{8}$ in. Towneley Coll.

Youthful **Satyr** to l. with panther-skin knotted round neck and chlamys over shoulders, pursuing a **Maenad** who moves to l., looking back at him, with hair in a top-knot, himation, *thyrsos* in l. hand, r. hand raised.

- G 111.** FRAGMENT. Diam. $1\frac{7}{8}$ in.

In a medallion with border of tongue-pattern, a mule (?) crouching to r., with r. hind leg raised to mouth.

- G 112. FRAGMENT. Diam. $1\frac{1}{8}$ in. Naucratis, 1886. Presented by the Egypt Exploration Fund.
In a medallion with border of egg-moulding : Gorgoneion.
- G 113. FRAGMENT. Diam. $1\frac{1}{8}$ in. From Corfu. Woodhouse Coll., 1868.
In a medallion, an ivy-leaf.
- G 114. FRAGMENT. Old No. C. 105. Diam. $2\frac{1}{2}$ in. Cyrenaica. Werry, 1856. Perhaps from the top of an askos.
In a medallion, head of **Satyr** to l., with rough hair and beard and pointed ears.
- G 115. FRAGMENT. Diam. $2\frac{1}{4}$ in. From the cover of a vase.
Mask of **Seilenos**, with shaggy hair and beard.
- G 116. FRAGMENT. Diam. $1\frac{1}{8}$ in. Formerly in the vase B 60 (see Vol. II. p. 69).
Head of youthful **Satyr** or **Dionysos** in relief, with flowing hair.
- G 117. OSCILLUM(?) Ht. $2\frac{1}{2}$ in. Towneley Coll.
Dionysos with hair in a *corymbos*.

G 118-150. CALENIAN PHIALAE.

- G 118. PHIALÈ MESOMPHALOS. Old No. 1808. Ht. $1\frac{1}{2}$ in. Diam. $8\frac{1}{4}$ in. 1839. Campanari Coll. *Class. Rev.* v. (1891), p. 342; Murray, *Handbook of Gk. Archaeology*, p. 108; Knapp, *Nike in der Vasenmalerei*, p. 36; Birch, *Ancient Pottery*,² p. 168; *Proc. Soc. Antiqs.* xv. (1894-5), p. 305. Shape as Fig. 20. Inner border of astragali; outer of ivy-leaves.

Round the centre is a frieze in relief with four quadrigae, each driven at full speed to l. by a **Nikè**, with a deity as *parabates*; each is followed by an **Eros** hovering in the air, holding out a *taenia* to crown the deity. In the first quadriga is **Athenè**, with crested helmet, long girt chiton, and shield on which is an aegis; under the horses' fore feet, a serpent; next, **Heracles**, bearded, with club in l. hand and lion's skin round lower limbs; below the horses, a fawn springing to l. In the third is **Ares**, with helmet, cuirass, and shield with uncertain device in relief; below the horses, a boar; lastly, **Dionysos**, with long chiton, himation, panther's skin, and *thyrsos* in l. hand; below the horses, a hind; on the body of his chariot is a figure in relief. The Nikae all have caps and long girt chitons; the horses have collars and belly-bands.

[Compare *Gaz. Arch.* 1879, p. 41, *Bull. dell' Inst.* 1867, p. 130, note, and Rayet and Collignon, *Hist. Cér. Grecque*, p. 347; also *Cat. Pourtalès*, 202, and two silver phialae from Èze, France, in Brit. Mus.]

- G 119.** PHIALÈ MESOMPHALOS. Old No. 1809. Ht. $1\frac{3}{8}$ in. Diam. $7\frac{7}{8}$ in. 1839. Campanari Coll. References as to last vase.
Design from same mould as last, but less sharply executed.
- G 120.** PHIALÈ. Ht. $1\frac{1}{4}$ in. Diam. $4\frac{1}{2}$ in. Sardinia, 1857. Rim broken. Very flat bowl.
In the centre, mask of **Dionysos** in relief, beardless. Round it, an olive-wreath.
- G 121.** PHIALÈ. Ht. $2\frac{1}{4}$ in. Diam. $4\frac{7}{8}$ in. From Ruvo. Temple Coll., 1856. Evans, *Syracusan Medallions*, in *Numismatic Chronicle*, 3rd Ser. Vol. 11 (1891), p. 319; T. Reinach in *Rev. Arch.* N. S. xxiv. (1894), p. 173.
In the centre, the impression of a Syracusan tetradrachm, with head of **Arethusa** to l., wreathed, and fishes in the field; round it, stamped palmettes and feathered lines, and below the neck, the inscription ΕΥΑΙ . . . , Εὐαίμετος.
- G 122.** PHIALÈ. Ht. $1\frac{7}{8}$ in. Diam. $4\frac{7}{8}$ in. Evans, *Syracusan Medallions*, p. 319; *Rev. Arch.* N. S. xxiv. (1894), p. 173. Handles lost; repaired.
As the last vase; the palmettes alternate with concentric circles; behind the head, a scallop-shell.
- G 123.** FRAGMENT forming foot of bowl (?). Diam. $1\frac{3}{4}$ in. Towneley Coll. Design apparently copied from a coin.
Heracles looking to l., holding out a *cantharos* in r. hand, l. resting on club. On the l. is an eight-point star. Inscribed: ΙΑΕΡΑΚ . . . , perhaps meant for Ἡράκ[λεια, i.e. **Heraclea** in Lucania. The coin-type is unknown.
- G 124.** FRAGMENT. Length $2\frac{7}{8}$ in. From Corfu. Woodhouse Coll., 1868.
In a medallion, head of **Athenè** to l., with short hair and helmet without ridge.
- G 125.** FRAGMENT. Diam. $2\frac{5}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 1, p. 114.
In a medallion, **the wolf suckling Romulus and Remus**: The wolf stands to l. with head turned round to r.; the two infants are seated beneath, facing each other. In the background is a tree (the *figus ruminalis*), in the branches of which are perched two birds (the *picus* and *parra* sent by Mars and Rhea).
[Cf. *St. Petersburg Cat.* 866; also the denarius of Sex. Pompeius Faustulus (B.C. 130), a bronze sistrum, and two bronze groups in Brit. Mus.; for the subject, *Ann. dell' Inst.* 1879, p. 38 ff. and Baumeister, p. 1536.]
- G 126.** FRAGMENT. Length $2\frac{3}{4}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 5, p. 112.
Achilles (P) seated to l., beardless, with drapery over lower limbs; before him has apparently been a figure of **Thetis** holding out a shield to him, but only the shield now remains.

- G 127.** FRAGMENT. Diam. $3\frac{1}{4}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 4, p. 112. Design much worn.

In a medallion, a **Nereid** riding on a **Triton** to l., looking back, with himation over lower limbs, r. elbow on his l. shoulder; r. hand extended holding an end of drapery; the Triton holds a torch in l. hand; on the r. is a similar object, and in the field a dolphin (?) and three rosettes. Inscribed: K·ATILIO, C. Atili(u)[s].

[For the inscription, cf. *Philologus*, xxvii. p. 493; *Bull. dell' Inst.* 1874, p. 88; *Gaz. Arch.* 1879, p. 44; *Arch. Zeit.* 1863, p. 13*; Ritschl, *Priscae Lat. Epigr. Suppl.* ii. p. x.; *C. I. L.* x. 8054, 1; also Dragendorff in *Jahrb. d. Ver. v. Alterthumsfr. im Rheinl.* vol. 96, p. 24.]

- G 128.** FRAGMENT. Diam. $2\frac{3}{4}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 8, p. 117.

Amazonomachia: An Amazon to r., with cap, short chiton leaving r. shoulder bare, *endromides*, and short sword in r. hand, tramples on a Greek warrior who is fallen forward and looks up beseechingly at her; he has a chlamys floating behind, and his r. hand rests on the r. foreleg of her horse, while with r. he grasps the bridle. Inscribed: IGA.

[Cf. *Arch.-epigr. Mittheil. aus Oesterreich*, iii. p. 71.]

- G 129.** FRAGMENT. Diam. $2\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 6, p. 112; cf. Gerhard, *Etrusk. Spiegel*, i. p. 87, and Overbeck, *Her. Bildw.* p. 258. Glaze rather worn.

Paris attacked by Deiphobos: Paris kneels to the front with l. knee on the altar of Zeus Herkeios, with Phrygian cap, and chlamys on r. arm; he is attacked from behind by **Deiphobos**, who runs to l. with face to front, with helmet and short girt chiton, sword in r. hand and shield on l. arm. Inscribed: Q·VO

- G 130.** FRAGMENT. $3\frac{1}{2} \times 2\frac{5}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 2, p. 111; Rayet and Collignon, *Hist. Cér. Grecque*, p. 346.

In a medallion, **Erato** seated on a rock to l., with long chiton, himation over lower limbs, and lyre in r. hand, looking back at **Apollo**, who stands to front, nude and beardless, with wreath, and quiver in l. hand.

[Cf. Overbeck, *Kunstmyth. (Apollo)*, p. 488; *Jahrb. d. Vereins von Alterthumsfreunden im Rheinlande*, 1872, p. 49 ff.; and Froehner, *Coll. Eugène Piot*, no. 198.]

- G 131.** FRAGMENT. Diam. $3\frac{1}{2}$ in. Castellani, 1873.
Exactly similar to the last.

- G 132.** FRAGMENT. $4\frac{1}{2} \times 2\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 3, p. 112; Overbeck, *Kunstmyth. (Apollo)*, p. 497.

In a medallion, **Apollo** moving to l. with face to front, belt, chlamys over l. arm, *endromides* and bow in l. hand, drawing an arrow with r. hand from quiver

slung at back; he turns away from **Marpessa**, who kneels to front on an altar, with long girt chiton held up in l. hand, r. hand extended to him. Inscribed: $\Theta\Lambda\Theta\cdot\Omega\text{ VI}$ (. . *C. Gab[inius]* . .).

- G 133.** FRAGMENT. Diam. $2\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 4, p. 116.

Bust of **Apollo** to l., with face to front, beardless, with long hair, cap, and chlamys fastened with a *fibula* in front, playing with l. hand on lyre held in r. In the field, a wreath and two torches, and remains of an inscription: $\text{N} \cdot \text{AT}$.

- G 134.** FRAGMENT. Diam. $3\frac{1}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 3, p. 116.

In a medallion, with border of egg-moulding, **Apollo** playing on his lyre held in r. hand, with chlamys, and twelve long rays round his head.

- G 135.** FRAGMENT. Diam. $3\frac{1}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 8, p. 113.

In a medallion, with border of volutes, **Heracles** carrying off the Delphic tripod (?); he moves to r., looking back, with chlamys over l. arm, and the tripod held in both hands; beneath his l. foot is an Ionic capital. Inscribed: *GABINII, Gabinii*.

[Cf. Froehner, *Musées de France*, pl. 14, 4, p. 49, and for the inscription, G 132; also an example at Munich. The scene may equally represent Diomedes with the Palladion.]

- G 136.** FRAGMENT. Diam. 4 in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 7, p. 116.

In a medallion, **Heracles and Hylas** (?): **Hylas**, beardless, with helmet and chlamys fastened with a *fibula* in front, stands to front with r. knee on an altar: in r. hand he holds a large stone which he is about to hurl, in l. a *kelebe* with ribbed body, upside down. Behind him is **Heracles** apparently falling forward to r., bearded, with lion's skin; on the r. an oar (? cf. *Apoll. Rhod.* i. 1188); the scene is laid on rocky ground.

- G 137.** FRAGMENT. Diam. $3\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 10, p. 114.

Two male figures back to back, wearing loin-cloths, each with one leg raised in the air; the one on the r. (**Hylas**?), who is beardless, looks back at the other, and holds a *stamnos* with fluted body in l. hand; the other (**Heracles**?) is bearded, and moves to l., with l. hand stretched downwards.

- G 138.** FRAGMENT. Diam. $2\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 7, p. 113.

In a medallion, a **Nymph** kneeling on l. knee to l. on a couch, nude, seizing with l. hand the l. hand of **Hylas** (?), who is nude, and stands to front

with r. hand raised over his shoulder, as if struggling to free himself. On the l. is a statue on a pedestal, draped, with skin over breast, in l. hand a sceptre or spear, and in r. a vase.

[Cf. Froehner, *Coll. E. Piot*, no. 197, *St. Petersburg Cat.* 868, and *Arch.-epigr. Mittheil. aus Oesterreich*, iii. p. 72, no. 7.]

- G 139.** FRAGMENT. Diam. $3\frac{7}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 1, p. 111; Milani in *Röm. Mittheil.* v. (1890), p. 106.

In a medallion: In the centre, **Eros** to front, nude, supporting a basket or pot behind his head, in which is a vine or other plant. On either side is a female figure with hair in a knot, and himation over lower limbs, the one on the r. seated; the other puts out r. hand to the plant in the pot. Behind Eros, a column or altar.

[Other examples in Vienna (*Cat.* 576) and the Louvre; the subject may refer to the Adonis-feasts, of which flowers in pots were a feature (cf. Theocr. xv. 113). Milani interprets the seated figure as Eirenè; the Eros as the youthful Ploutos.]

- G 140.** FRAGMENT. Diam. $2\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 57, 9, p. 113; *Ann. dell' Inst.* 1884, p. 47; Milani in *Röm. Mittheil.* v. (1890), p. 105.

Gè seated on a rock to l., with cap, and himation over lower limbs, in r. hand a large *cornucopia*, l. hand on the rock. An **Eros** flies up to r., and another sits on her knee grasping the *cornucopia*, on the top of which fruit is visible.

[Cf. Froehner, *Coll. E. Piot*, no. 199, and *Vienna Cat.* 575. Milani interprets the female figure as Eirenè, and the child on her knees as Ploutos.]

- G 141.** FRAGMENT. Diam. $2\frac{3}{4}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 2, p. 115.

In a medallion: **Aphroditè** to front, with hair gathered at the back, and himation over lower limbs, r. hand resting on an altar on which stands a draped statue; her l. hand is seized by **Eros**, who is riding on a swan or peacock; above him hovers another **Eros** to l., with a stand or foot of a vase in r. hand.

[Cf. *Arch.-epigr. Mittheil. aus Oesterreich*, iii. p. 72, no. 6; and Froehner, *Coll. E. Piot*, no. 203.]

- G 142.** FRAGMENT. Diam. $2\frac{5}{8}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 5, p. 116.

In a medallion, with astragalus border: Bust of a **Maenad** in high relief with wreath, and drapery over r. shoulder; on each shoulder a bunch of grapes.

- G 143.** FRAGMENT. Diam. $3\frac{1}{2}$ in. Castellani, 1873. Benndorf, *Gr. u. Sic. Vasenb.* pl. 58, 6, p. 116.

In a medallion, busts of a **Maenad** and **Satyr** (or perhaps **Psychè** and **Eros**); the Satyr on the r. is about to kiss the Maenad; both wear wreaths,

and the Maenad has drapery on l. arm, which is raised over her head to the Satyr's head.

[Cf. Helbig, *Wandgemälde Campaniens*, No. 511.]

- G 144. FRAGMENT. Diam. $3\frac{1}{2}$ in. Castellani, 1866. Design much worn.

Youth seated on a rock to l., with chlamys over his thighs; before him is **Eros**, with hair in a knot and himation round lower limbs, laying r. hand on his shoulder; Eros has a very feminine appearance.

- G 145. FRAGMENT. Diam. $2\frac{1}{2}$ in. Strangford Coll., 1864.

In a medallion, bust of a **Maenad** turning to l., with chiton over l. shoulder and *thyrsos* behind her.

- G 146. FRAGMENT. Diam. $2\frac{3}{8}$ in. Calymnos, 1856. Imperfectly fired.

In a medallion, a Gorgoneion on the aegis of Athenè, with wings springing from the head, curls, and snakes tied round the neck, looking to l.; the aegis indicated by scales.

- G 147. FRAGMENT. $3\frac{1}{8} \times 2\frac{5}{8}$ in. Castellani, 1873.

In a medallion, surrounded by rosettes of dots, a Gorgoneion of archaic type, very rude, with protruding tongue and teeth, and hair down either side of the face.

- G 148. FRAGMENT. Diam. $2\frac{5}{8}$ in. Castellani, 1873.

In a medallion, Gorgoneion, with curls, wings, and snakes tied under the chin, within a pattern formed by six snakes.

- G 149. FRAGMENT. Diam. $3\frac{1}{4}$ in. Castellani, 1873.

A crab; between its claws a frog.

[Cf. *Arch. Zeit.* 1863, p. 13*, pl. 173.]

- G 150. FRAGMENT. Diam. 4 in. Castellani, 1873.

In a medallion, with border of leaves, a crab and frog, as last.

G 151-178. VASES IN SHAPE OF ANIMALS OR OF HUMAN FIGURES.

- G 151.** ASKOS in the form of a duck. Old No. 1481. Ht. 6 in. Length, $9\frac{1}{2}$ in. From Vulci. Pourtalès Coll., 1865 (*Cat.* 219). *Ant. du Cab. Pourtalès*, pl. 39, p. 105. Designs in relief and painted in black on pale red ground; probably of Etruscan manufacture. Handle over the back; spout on the tail. The beak and feathers of the duck are picked out with black, the wave- and other patterns being intermixed with the feathers; the neck and head are black, and round the neck are five rings. On the back, two crosses and two rosettes of dots; on the handle, meander; round the spout, rays, wavy band, and black spots.

On the breast is painted a female figure moving to l., looking back, with hair gathered in a double *sphendonè*, short girt bordered chiton and *apoptygma*, and sandals, in r. hand a *phiale*, in l. an *oinochos*. On one side of the body is a female figure in relief, reclining with head towards the first figure, looking back over l. shoulder; she has a himation over her arms, *sphendonè*, and black shoes, and her hair is gathered up in masses at the back and over the forehead; in her l. hand is an *alabastron*, and with r. she holds up her drapery. On the other side is a male figure in relief, similarly attired, with hair gathered up in the same manner; head to r., looking back over r. shoulder; in l. hand he has a lyre, in r. a *plectrum*.

- G 152.** ASKOS. Ht. $4\frac{1}{2}$ in. Sardinia, 1857. Handle broken off.

The vase is in the form of a panther crouching down, ridden by *Ariadnè* (or perhaps the youthful Dionysos), who is seated sideways on its r. side, with long hair, long girt chiton, and *thyrsos* in l. hand, holding in r. a large *rhyton*, which forms the mouth of the vase.

- G 153.** ASKOS. Ht. 3 in. Length $6\frac{1}{8}$ in. Sardinia, 1857. Handle broken off.

The vase is in the form of a *Maenad* or *Ariadnè** reclining, with r. arm thrown back round her head, flowing hair, and drapery round l. arm and feet; at her side is a panther to l., and below, a *thyrsos*. The spout is behind her r. shoulder.

- G 154.** ASKOS. Ht. $3\frac{1}{2}$ in. From Capua. Castellani, 1873.

The vase is in the form of a nude youthful negro crouching down with head resting on l. hand and eyes closed as if asleep; a garment is knotted round his throat; behind him is an *amphora* which forms the spout.

- G 155.** OINOCHOÈ in the form of a negro's head. Ht. $4\frac{1}{2}$ in. Kephalos, Cos, 1854 (found by Newton, Aug. 1853). Mouth of vase broken. Greyish glazed ware.

The negro has thick curly hair, and wrinkles on the forehead; over the forehead is a thick twisted fillet which falls in a fold or loop over each ear (?).

* Her attitude is that of the sleeping *Ariadnè* in the Vatican (Clarac, *Musée de Sculpt.* iv. pl. 689, fig. 1622).

- G 156.** ASKOS in the form of a negro's head. Ht. $2\frac{7}{8}$ in. From Capua. Castellani, 1873. Spout at the back, on which are red and white rays.

Red and white markings; mouth above the forehead and handle on the r. side. Round the front of the head is a wreath painted white, with flowers at each end; the eyebrows and lips are painted red, the eyes and teeth white.

- G 157.** ASKOS. Ht. $7\frac{3}{4}$ in. From Ruvo. Temple Coll., 1856. Black glaze; imperfectly fired.

In front is the head and breast of a female figure, left in the colour of the clay, with waved hair gathered in a knot at the back, features in black, necklace, and cross-belt of chain-pattern; the arms thrown back form handles, and one of her breasts forms a spout. The body of the vase is cylindrical, ending in a broad tail; it stands on four short legs.

- G 158.** ASKOS in the form of a human left foot. Old No. 1888. Ht. $3\frac{3}{8}$ in. Length $4\frac{1}{2}$ in. Hamilton Coll.

On the top of the vase is a strainer, round which are stamped rosettes; on the r. side is a handle, and at the back a moulded lion's-head spout. On the foot is a sandal with thick sole, attached by several straps, one passing across by the toes, and two others passing between the great and second toes and round at the back of the heel.

- G 159.** ASKOS in the form of a bird. Ht. 5 in. From Capua. Castellani, 1873. Small ring-shaped handle on l. side, and spout in the back. Patterns incised and picked out with white.

On the wings, back, and tail, egg-pattern, and on the tail also a star; in front, egg-pattern and pendants; round the foot, dots, rays, and egg-pattern.

- G 160.** ASKOS in the form of a cock sitting. Ht. $5\frac{3}{8}$ in. Diam. $7\frac{1}{2}$ in. From Ruvo. Castellani, 1873.

Comb and wattle painted purple; on the wings, maeander in white. The handle and spout are on the r. side.

- G 161.** ASKOS in the form of an elephant. Old No. 1886. Ht. $3\frac{1}{2}$ in. Length $6\frac{1}{2}$ in. From Vulci. Durand Coll. 1332. Glazed black ware.

Round the body are remains of a white ivy-wreath; down the back, a ridge, out of which rises the mouth; the trunk forms the spout, and the handle is on one side. The body and legs are rather those of a pig; inside is a rattle.

- G 162.** ASKOS in the form of a rat lying down. Ht. $2\frac{1}{8}$ in. Length $5\frac{1}{2}$ in. From Capua. Castellani, 1873. On the top is a strainer; the spout is at the tail, and the handle on the r. side.

The eyes, ears, and tail are picked out with white; round the front part of the body is an ivy-wreath, incised and picked out with white.

- G 163.** ASKOS in the form of a rat. Ht. 3 in. Length $5\frac{3}{8}$ in. From Capua. Castellani, 1873. Shape as last.

Eyes, ears, and tail picked out with white and yellow; round the body, an incised ivy-wreath, picked out with white and yellow; white dots on the nose and round the spout. On the l. side of the body, a four-leaved flower.

- G 164.** ASKOS in the form of a fish. Ht. $3\frac{3}{8}$ in. Length, $7\frac{5}{8}$ in. 1849. Mouth in back and spout near tail. Body painted black, with white markings and incised lines.

On either side of the mouth is an ivy-branch, white and yellow; eyes, eyelids, and mouth painted in white; on the back and heads are fins with milled edges, in which holes are pierced; underneath are three fins.

- G 165.** LEKYTHOS in the form of a dolphin. Ht. 4 in. Mouth on back, ring-shaped handle on l. side.

On the foot is a wave-pattern in black, representing waves, the part immediately above being left in the colour of the clay.

- G 166.** VASE in form of comic actor. Ht. $3\frac{5}{8}$ in. From Coptos, Egypt. Presented by Prof. Flinders Petrie, 1894. The bottom of the vase is broken away. Coarse black ware; small mouth; in the back, a small spout.

The actor squats with arms crossed over his breast and face upturned to his l.; he wears a mask, wig (*φένεξ*), and padded stomach fastened on round the waist, and a garment over his loins.

- G 167.** LEKYTHOS in the form of an Ethiopian. Ht. $9\frac{1}{2}$ in. From Ruvo. Castellani, 1873. Handle broken off. Black glaze.

He is squatting with arms crossed on knees, and wears a wreath.

- G 168.** LEKYTHOS as the last. Ht. 8 in. Castellani, 1873. Mouth chipped; black glaze worn away.

The figure is in the same attitude as the last, and wears a wreath, and a *titulus* on his breast, shewing that he is for sale as a slave.

[For the *titulus* and wreath worn by slaves exposed for sale, see Marquardt and Mommsen, *Handbuch d. röm. Altertümer*, vol. vii. pt. 1, p. 169.]

- G 169.** OINOCHOË in the form of a head of Pan. Old No. 1477. Ht. $8\frac{7}{8}$ in. From Magna Graecia. Durand Coll., 1233. Trefoil mouth.

The head has been painted in red on a white slip; it is beardless, with pointed ears and goat's horns.

- G 170.** PROCHOÏS in the form of a female head. Ht. $11\frac{1}{2}$ in. From Ruvo. Temple Coll., 1856. Trefoil mouth.

Round the mouth, egg-moulding, black on red; on the neck in front, white rays. The head is left in the colour of the clay, the hair parted and waved on either side.

- G 171. OINOCHOË in the form of a female head. Old No. 1478. Ht. $9\frac{3}{8}$ in. Campanari Coll., 1839. Trefoil mouth.

The head has been painted over with a white slip; the hair is parted in the middle, and waved either side.

- G 172. LEKYTHOS in the form of a comic mask. Ht. 6 in. From Magna Graecia. Durand Coll., 1232.

The top part is painted black, the lower part white, and the mask purple; it has raised brows and wide open mouth, hair brushed back, and close beard.

- G 173. LEKYTHOS in the shape of a Gryphon's head. Ht. $5\frac{1}{8}$ in. Millingen Coll., 1847.

The head is left in the colour of the clay, and has a curved beak and upright ears.

- G 174. LEKYTHOS in the shape of a Persian squatting. Ht. $5\frac{1}{8}$ in. 1850. Handle broken off. Unglazed, with remains of black and yellow paint. At the back, a palmette.

The Persian wears a yellow *kidaris* with flaps, and has beard and moustache; his hands are placed under his chin.

- G 175. ASKOS in the form of a pigeon. Old No. 1482. Ht. $6\frac{3}{4}$ in. Pourtalès Coll., 1865 (*Cat.* 426). Beugnot Coll. 100.

Handle and spout on the back, both black, as are the foot of the vase, and the pigeon's tail; the rest of the bird has been covered with a white slip.

- G 176. ASKOS in the form of a seated Seilenos. Old No. 1484. Ht. $4\frac{5}{8}$ in. Millingen Coll. Brown ware, with details in black, white, yellow and purple. Ring-shaped handle.

The Seilenos is nearly bald, and has a rough beard, broad yellow fillet, string of beads round body, and boots tucked up above the ankle; he crouches on the ground with l. leg bent under him, clasping an *askos* at his l. side with both hands, the spout of which forms the spout of the vase; on it is painted a female head of Apulian type to l., with beaded radiated fillet, earrings, and necklace, the face in the colour of the clay, the details black and white on black ground. At the back of the *askos* is a palmette.

- G 177. OLPE in the form of a Satyr's head. Ht. $5\frac{1}{2}$ in. From Apulia. Castellani, 1873. Design black and white on red ground. Round the lip of the vase, laurel-wreath.

The head has black hair, beard, and moustache, and the pupils of the eyes are painted black; under the eyebrows, rows of black rings.

- G 178. RHYTON. Ht. 8 in. From Ruvo. Castellani, 1873. Red unvarnished ware. The upper part forming the rhyton is broken away.

The lower part of the vase is in the form of a pigmy moving to his r.; he is bald and bearded, with grotesque features. He carries a dead crane on l. shoulder; his r. arm is bent, and rests on a support.

[A similar rhyton in Jahn, *Arch. Beitr.* pl. 2, fig. 1.]

G 179-194. VASES OF RED WARE WITH RELIEFS.*

- G 179.** CRATER. Ht. $10\frac{1}{2}$ in. Diam. $5\frac{1}{2}$ in. Blacas Coll., 1867. Unglazed ware. Shape as F 548.

On the lip a moulded engrailed pattern; twisted handles ending in female heads with wavy hair parted in the middle and a snake's head each side; these may represent **Scylla**. On either side of the body in the centre is a female head with curly hair turned slightly to l., on either side of which is a medallion representing **Hephaestos** with the armour of Achilles. He is seated to r., bearded, with *pilos* and drapery over the upper part of his body; his r. arm rests on a shield, and before him are a helmet and cuirass.

- G 180.** CRATER, with stand. Ht. 14 in., with stand $23\frac{1}{2}$ in. From Bolsena. Castellani, 1873. Shape as F 37. Unglazed ware. Round the lip, moulded egg-pattern; on the stand, round the top, moulded egg-pattern; fluted stem, on a square plinth. The bottom is pierced, shewing that the vase was only for decoration, not for use.

On each handle are two beardless heads with drapery over them. On the body, standing on a wavy line, is a frieze of four figures repeated three times: (1) **Juno** (?) to r., with cap, necklace, long girt chiton with *apoptygma* and himation over l. shoulder, in r. hand a sceptre. Facing her is (2) **Jupiter** (?), turning to l., bearded, with drapery over arms, legs crossed, and r. hand raised as if pointing at Juno; at his r. side is a tree-stump. Next is (3) an old man to r., bald and bearded, with himation over l. shoulder, leaning on a staff: facing him, (4) **Minerva**, with helmet, long chiton and *apoptygma*, shoes, and aegis, in r. hand her spear; with l. she holds up her drapery.

- G 181.** CRATER, with medallion handles. Ht. 23 in. From Bari. Temple Coll., 1856. Body ribbed; the vase has been covered with a white slip. On either side of the handles are knobs.

On the handles either side are Gorgoneia in relief with flowing hair.

- G 182.** CRATER, with medallion handles. Ht. 20 in.

On the handles either side are masks of **Poseidon** with flowing hair.

- G 183.** CRATER, with medallion handles. Ht. 19 in.

On the handles, Gorgoneia with flowing curly hair.

- G 184.** AMPHORA, with stand. Ht. $17\frac{1}{2}$ in.; with stand, 2 ft. From Bolsena. Castellani, 1873. Unglazed ware; handles imitating volutes. Round the top of the stand, moulded egg-pattern; stem fluted; square plinth. On the lip of the vase, indented pattern and egg-moulding; on the neck, a pattern of tendrils between bands of indentations. The body is fluted.

On the shoulder, in relief, is the head of an **Amazon** to the front, with curly hair and Phrygian cap; on either side, two dolphins diving downwards. Under each handle is a moulded head of **Heracles**, bearded, with lion's skin

* See Klügmann in *Ann. dell' Inst.* 1871, p. 5 ff., and *Proc. Soc. Antiqs.* xv. (1894-5), p. 305.

tied under the neck; on either side, a laurel-branch. At the back, head of Amazons and dolphins as in front. On the handles, both sides, heads of **Maenads**, with wreaths and rich curly hair.

- G 185.** AMPHORA, with voluted handles, on a stand. Ht. $12\frac{3}{4}$ in.; with stand, $20\frac{1}{4}$ in. From Bolsena. Castellani, 1873. Minervini in *Bull. Arch. Ital.* i. pl. 1, fig. 1, p. 161; Rayet and Collignon, *Hist. Cér. Grecque*, p. 351; *Ann. dell' Inst.* 1871, p. 14. Red unglazed ware. Handles as F 340; stand as G 184. Round the lip, bead and egg-mouldings.

Round the body, a frieze with **combat of Greeks and Amazons**, in relief: A group repeated four times, consisting of: a warrior advancing to r. with helmet, chlamys flying behind, shield, and sword; a warrior rushing to r. on the near side of his horse, r. hand raised behind his head as if hurling a spear or stone; a warrior to the front moving to l., with r. hand raised and l. hand extended with chlamys as a shield; he thrusts at an Amazon in short chiton fallen on one knee to front. At the end of one group is an Amazon advancing to l., defending the fallen one, with short chiton and arms extended; behind her, a tree-stump.

[Compare *Mon. dell' Inst.* ix. pl. 26, figs. 1a, 1b.]

- G 186.** JAR with two handles. Ht. $9\frac{3}{4}$ in. 1849. On the shoulder, moulded tongue-pattern. Red unglazed ware.

On the body each side, a subject in relief: (a) **Satyr embracing a Maenad**: The **Maenad** dances to r., holding out a *thyrsos* in r. hand; her hair is gathered in a knot, and she wears a long chiton leaving r. shoulder bare; her skirts are blown back by her rapid movement. The **Satyr**, who is youthful, places r. arm round her waist and looks round at her; he wears a wreath, and a chlamys fastened with a *fibula* on l. shoulder; in l. hand a *pedum*. On either side is a vine filling the background.

(b) Similar subject; instead of the Satyr, a **Seilenos** with *thyrsos* in l. hand, to which the Maenad extends her l. hand over his r. shoulder. She has flowing hair, and holds a *phiale* in r. hand; he wears a short chiton and *anaxyrides* (?).

- G 187.** PHIALÈ. Diam. $9\frac{3}{4}$ in. From Bolsena. Castellani, 1873. A similar vase is described in *Proc. Soc. Antiqs.* xv. (1894-5), p. 305, and *Ann. dell' Inst.* 1871, p. 18.

In the centre is a medallion with reliefs: Female figure seated to l., with flowing hair and himation over lower limbs, in l. hand the leg of an animal with claws (?). Before her is **Heracles** to l., leaning against rocks, beardless and nude, with club in r. hand, cross-belt over r. shoulder, and lion's skin on rock at l. side. In the background is **Eros** to the front, holding a *phiale* with fruit in l. hand. Round the medallion are vine-leaves with bunches of grapes.

- G 188.** PHIALÈ. Diam. $9\frac{3}{4}$ in. From Bolsena. Castellani, 1873.

In a medallion with borders of rays, a band of vine-leaves, tendrils, and bunches of grapes, and sunk hatched lines: Head of **Heracles** in relief, with flowing hair and lion's skin tied round neck.

- G 189. RHYTON, terminating in a cow's head. Ht. 8 in. From Ruvo. Temple Coll., 1856. Red ware, with relief in front, the markings on which are finely rendered.

Contest of an Amazon and a Gryphon: The Gryphon to l. has beaten down the Amazon to l., and places l. forepaw on her body and r. hind-leg on her feet; she looks back and seizes it by the throat with l. hand; she has floating hair, *kidaris*, short girt chiton, and *endromides*, in r. hand a sword.

- G 190. RHYTON, terminating in a lion's head. Ht. 8 in. 1847. Millingen Coll. Fluted body and small ring-shaped handle. Red ware; has been covered with a white slip.

Subject as last vase, but not so well executed.

- G 191. RHYTON. Length 13 in. From Ruvo. Temple Coll., 1856. Red ware; body fluted.

The vase terminates in the forepart of a flying **Pegasos**.

- G 192. RHYTON, terminating in the forepart of a galloping horse. Length 9 in. From Egnazia. Temple Coll., 1856. Body fluted; ring-shaped handle. The vase has been covered with a white slip. Right fore-leg of horse broken away.

In front in relief is a **toilet-scene**: In the centre is a female figure to front standing over a laver; she is nude, and is in the act of drying her hair. On the other side of the laver is a female figure to r. with hair in a knot and himation over l. arm, offering her some object; behind her is a youthful **Satyr** retreating to l., with r. hand raised over his head, in l. an uncertain object. On the r. is a youth to the front with himation over l. shoulder, in r. hand an *oinochoë*, in l. a staff.

- G 193. OINOCHOË. Ht. 11 in. From Bolsena. Castellani, 1873. Remains of black glaze. Shape like a bird's body.

The handle is in the form of an athlete leaning straight back, as if resting, nude, with curly hair, in l. hand a thong; his head rests on a large ivy-leaf, and his feet on a support below which is a mask with *δγκος*, much worn.

- G 194. ETHMOS, or strainer. Diam. 5½ in. From Calvi. Castellani, 1873. Unglazed red ware.

Between the handle and strainer is a medallion with relief of two male figures in combat to r.; the one on the l. has beaten the other down on his knees; the latter has a shield on l. arm.

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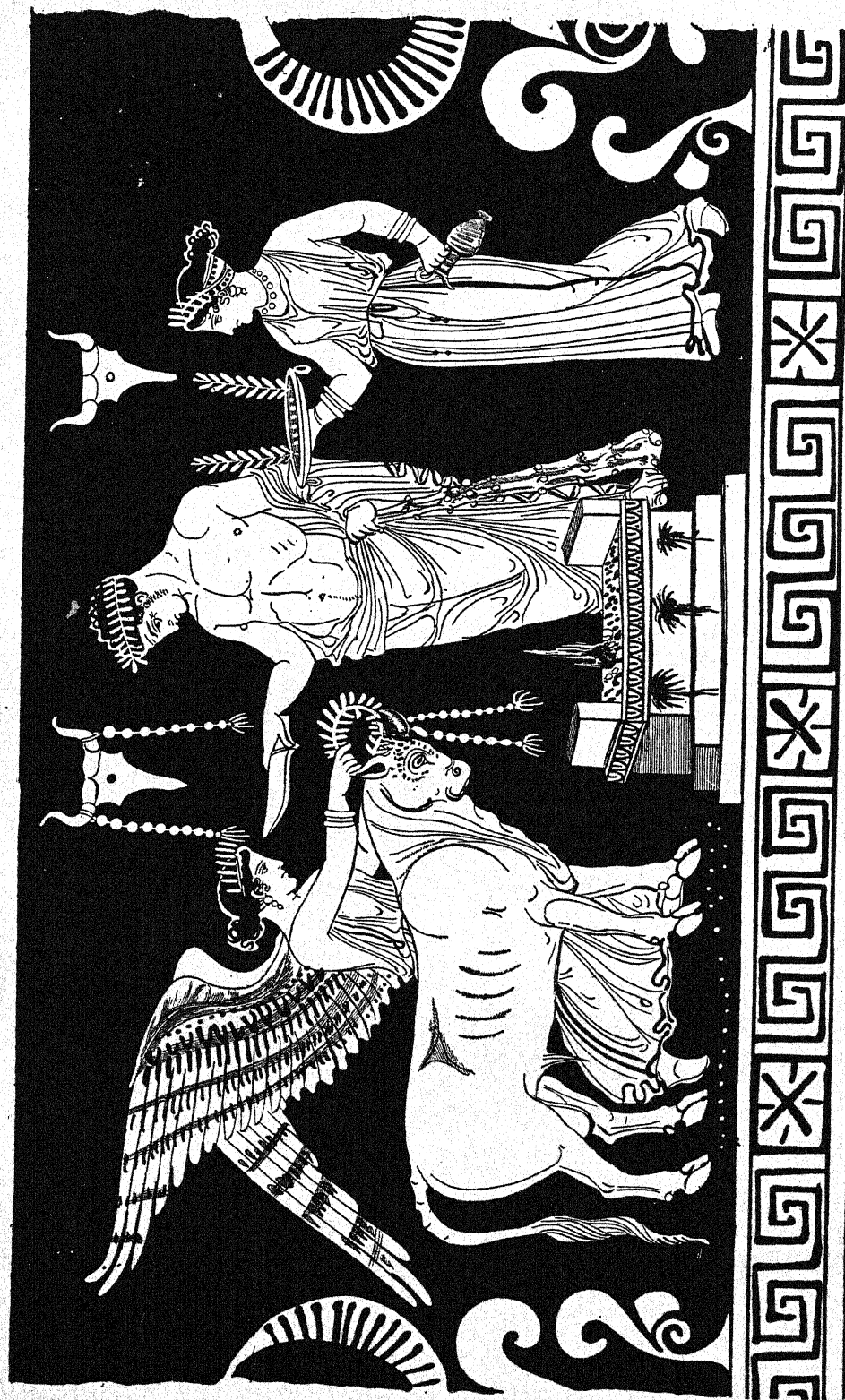
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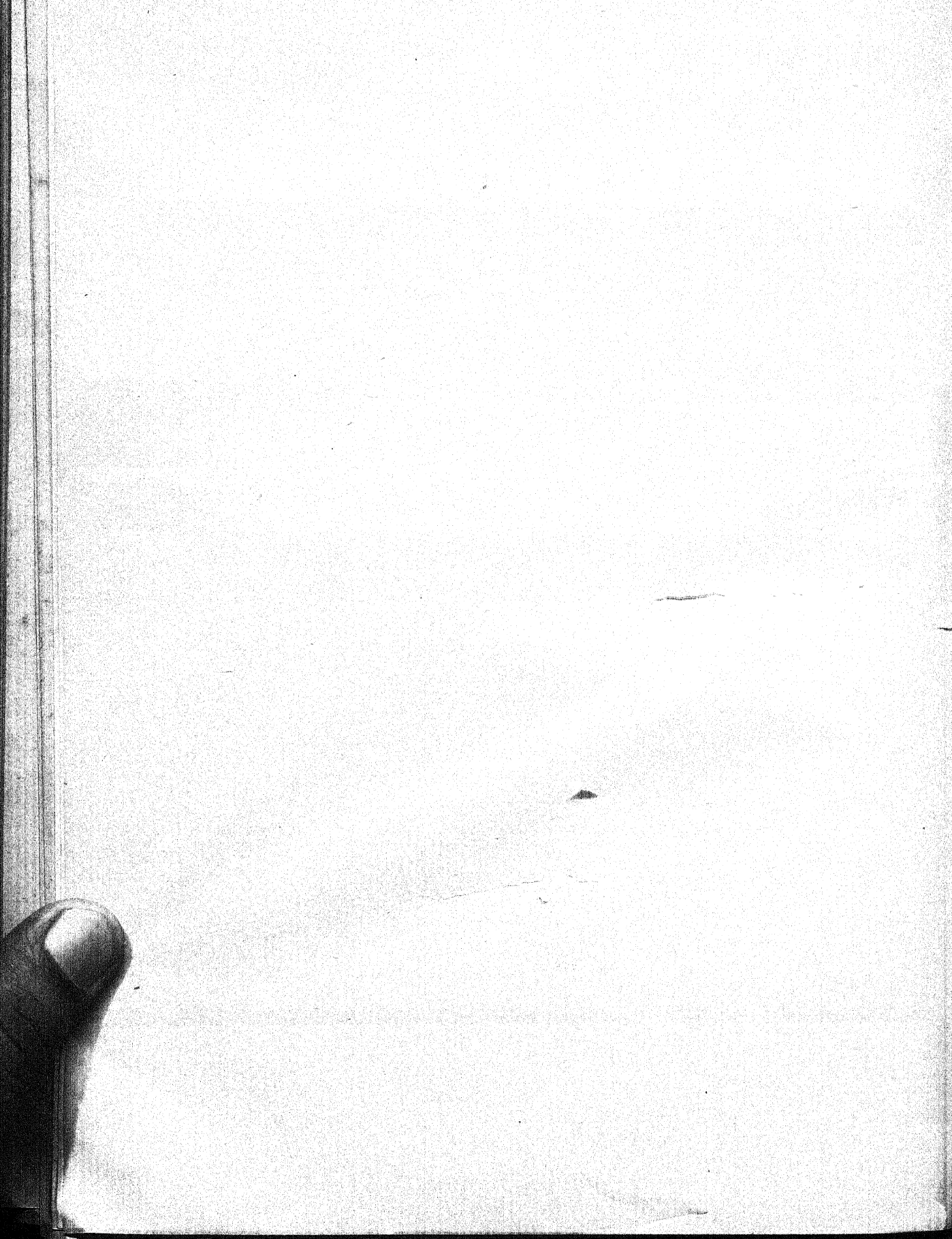


F 66. BELL-CRATER : NIKÈ SACRIFICING A BULL.



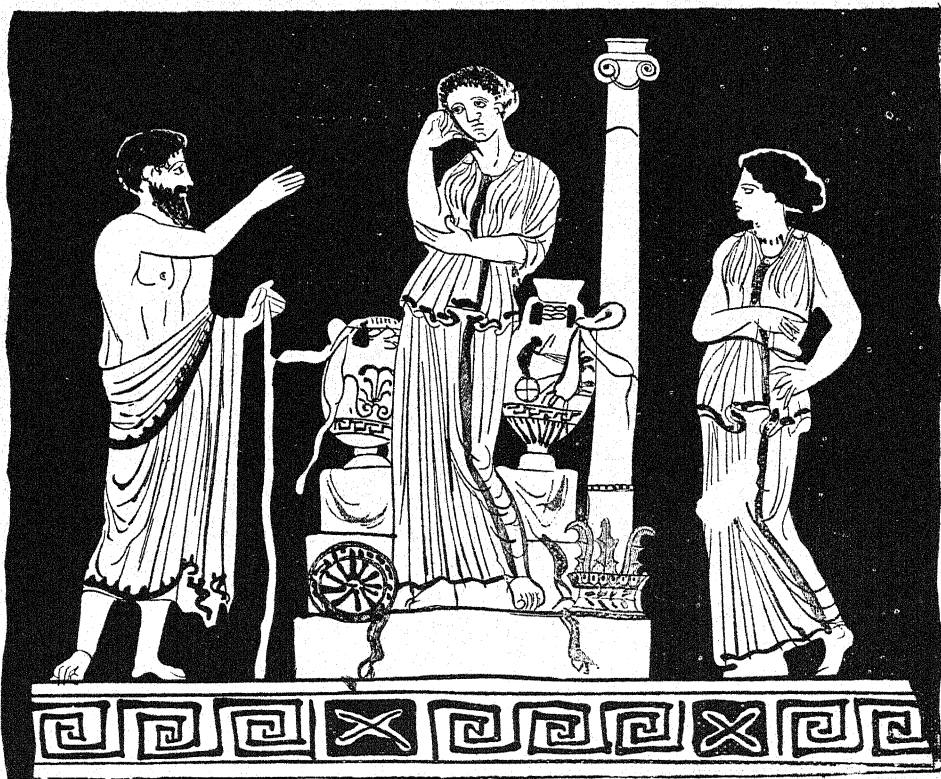


F 90. HYDRIA: DEMETER AND KORÈ WITH ATTENDANT FIGURES.





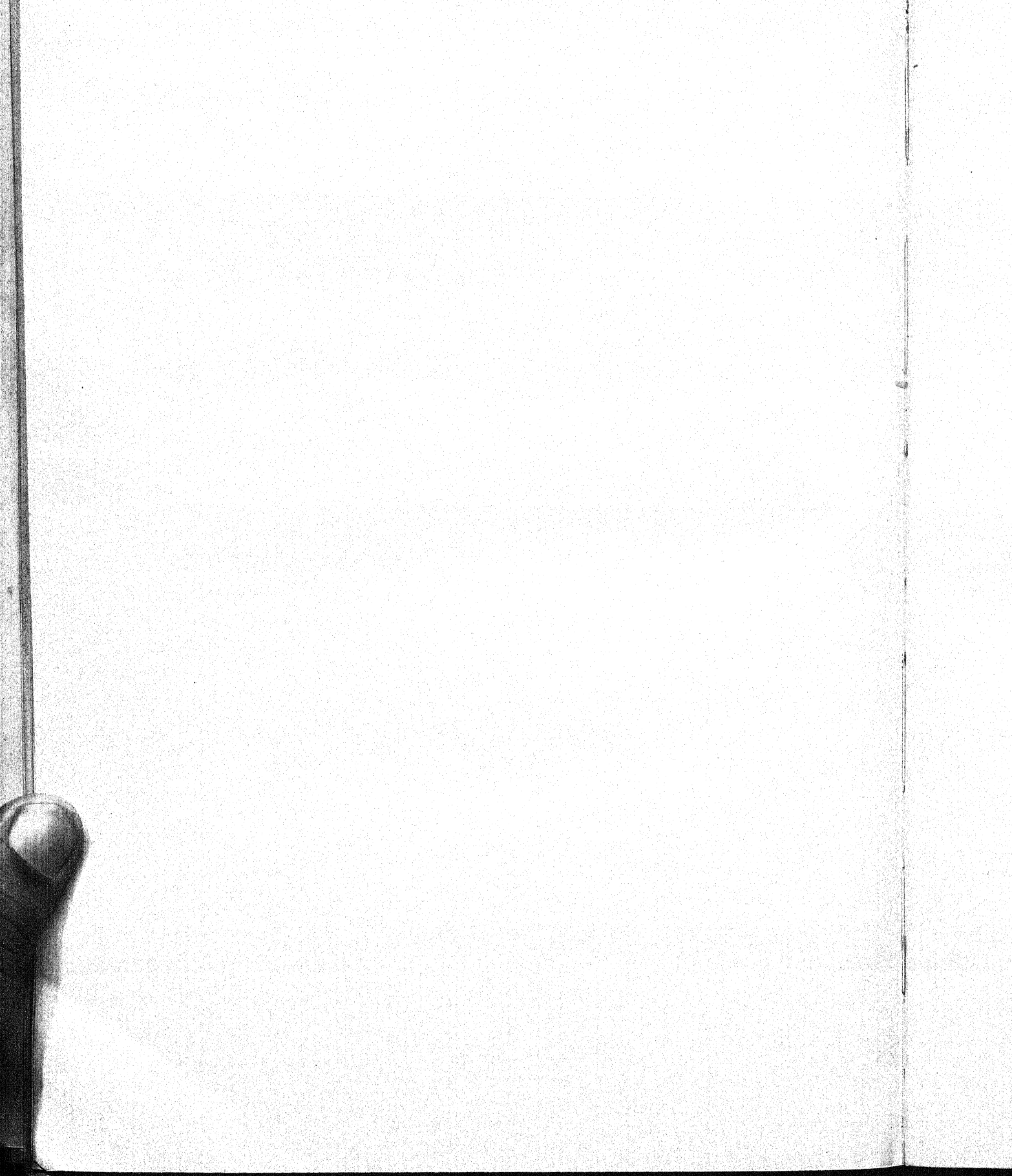




F 93. HYDRIA: MOURNERS AT TOMB.

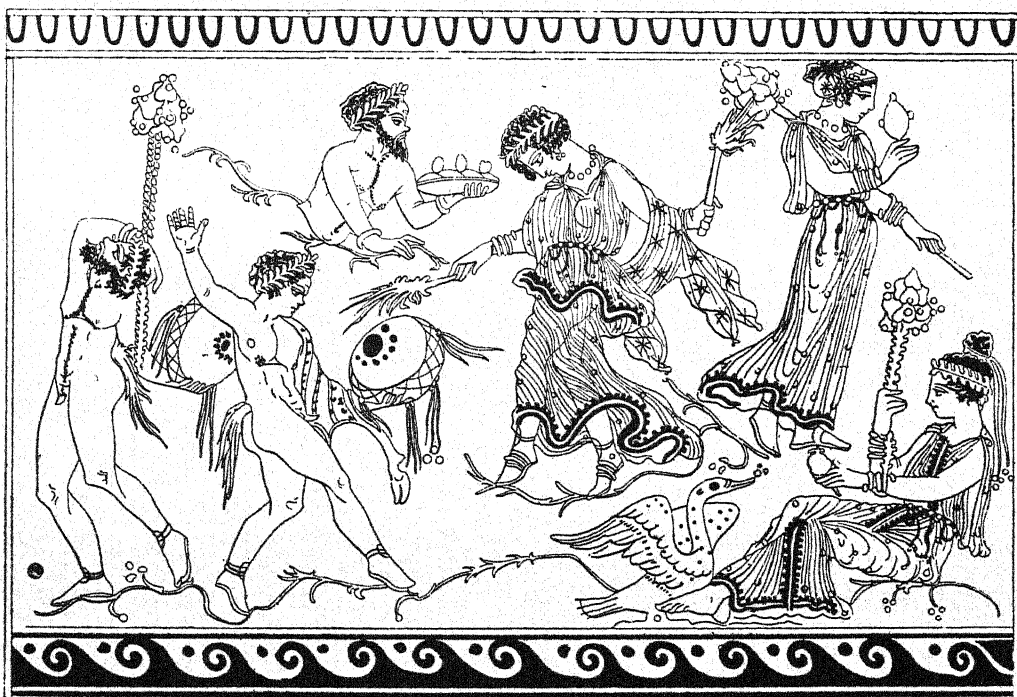


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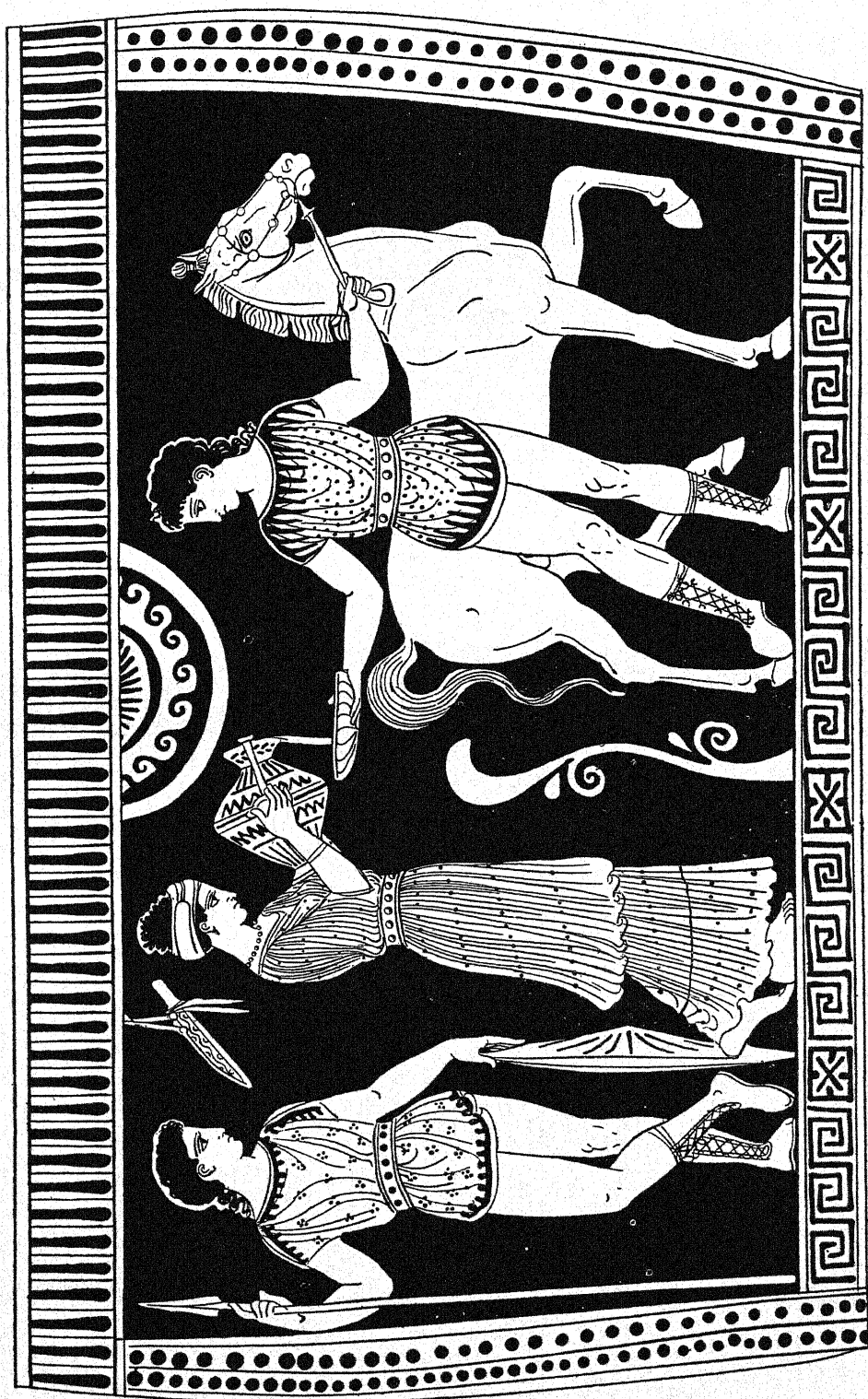




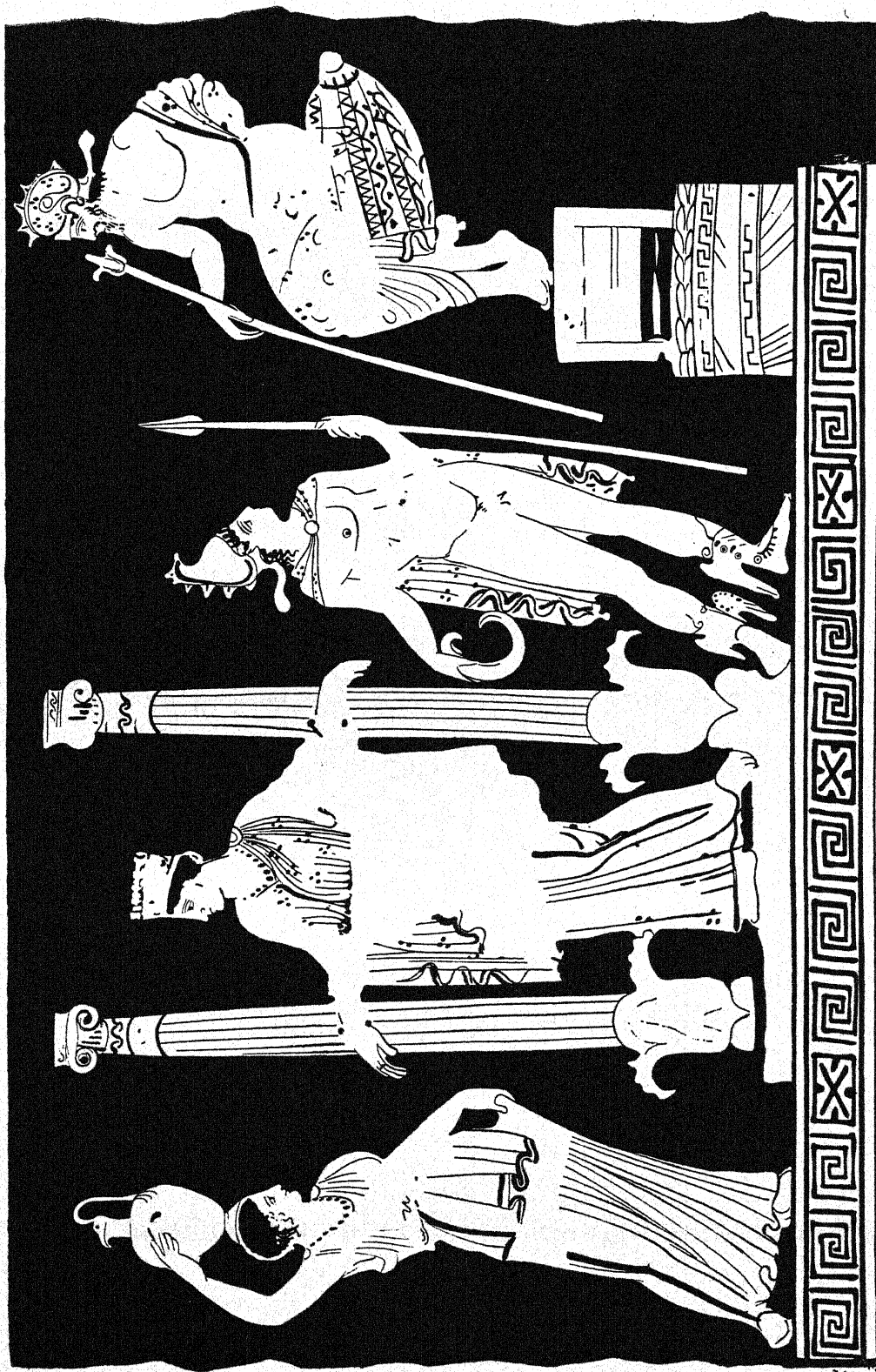
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F 156. HYDRIA: DIONYSIAC SCENE.



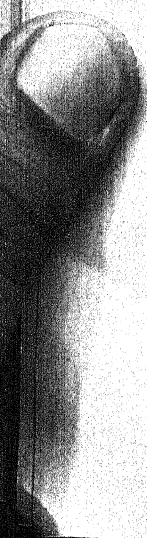
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F 185. LUCANIAN HYDRIA: PERSEUS AND ANDROMEDA.

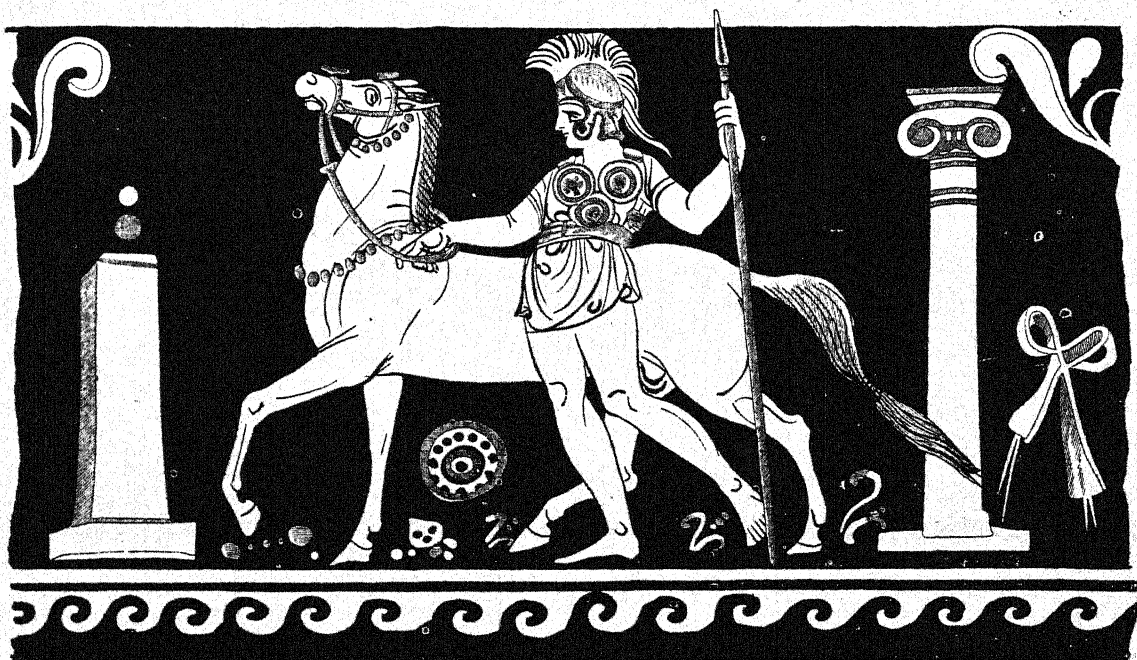


F 212. CAMPANIAN HYDRIA: OFFERINGS AT TOMB.





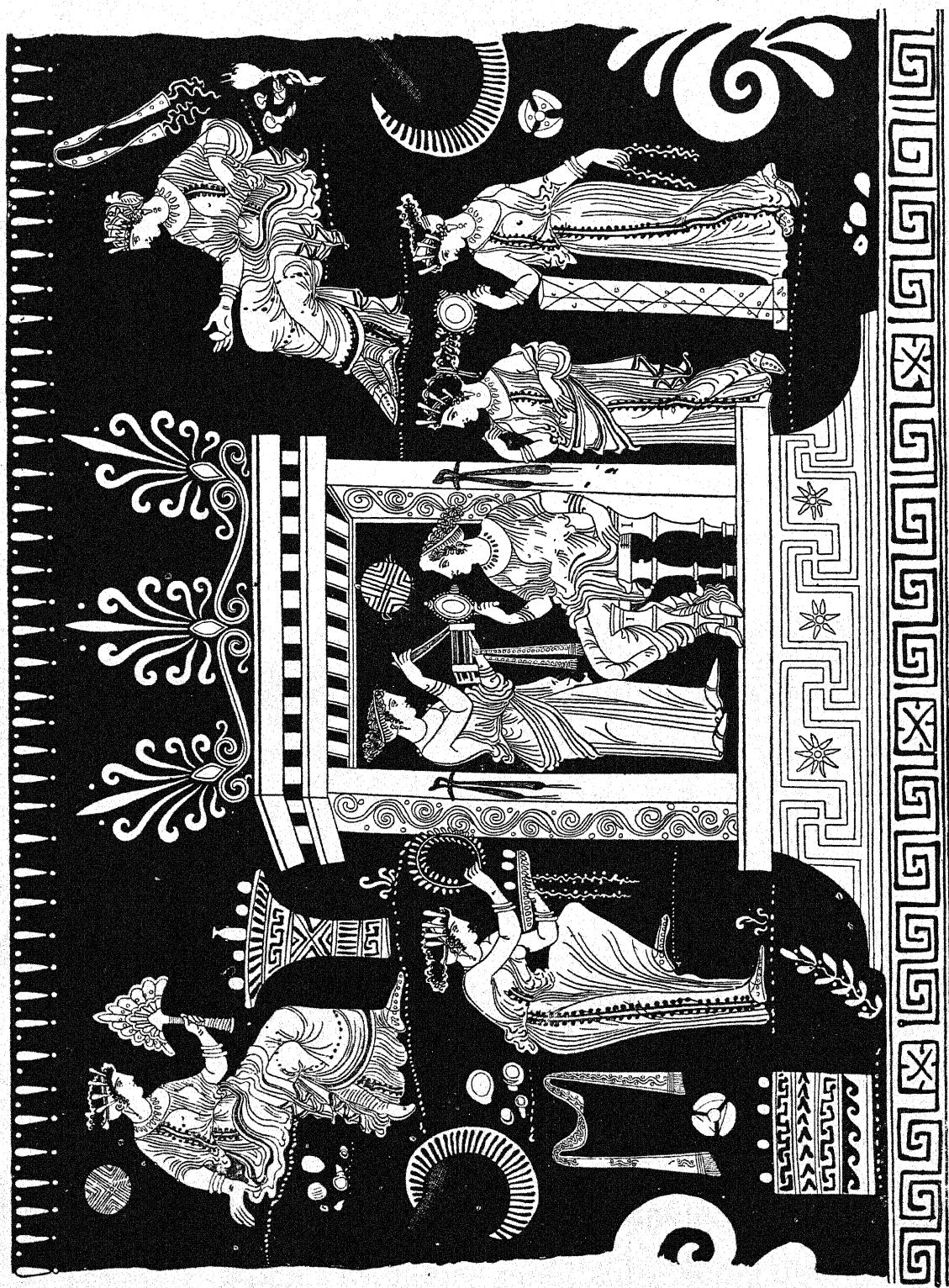
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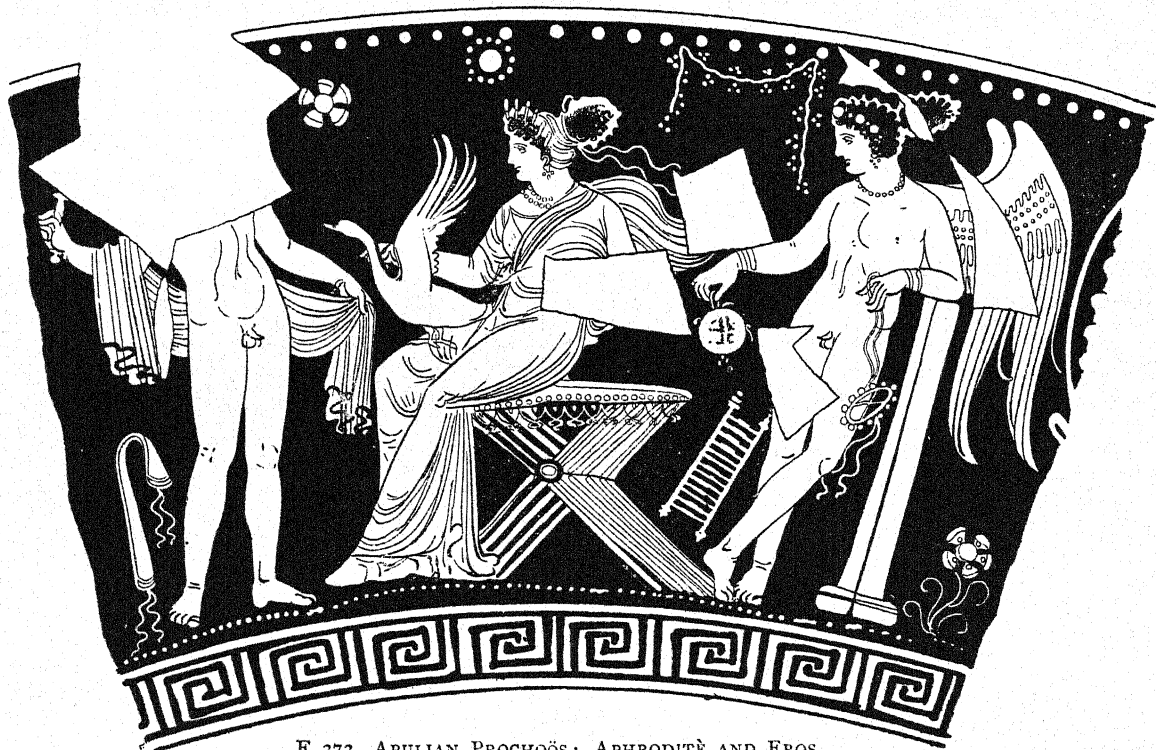


F 242. CAMPANIAN LEKYTHOS: MESSAPIAN WARRIOR.



F 332. APULIAN AMPHORA: PERSEPHONE IN HADES.





F 373. APULIAN PROCHOÖS: APHRODITÈ AND EROS.



F 478. ETRUSCAN KYLIX: THREE CHARITES.



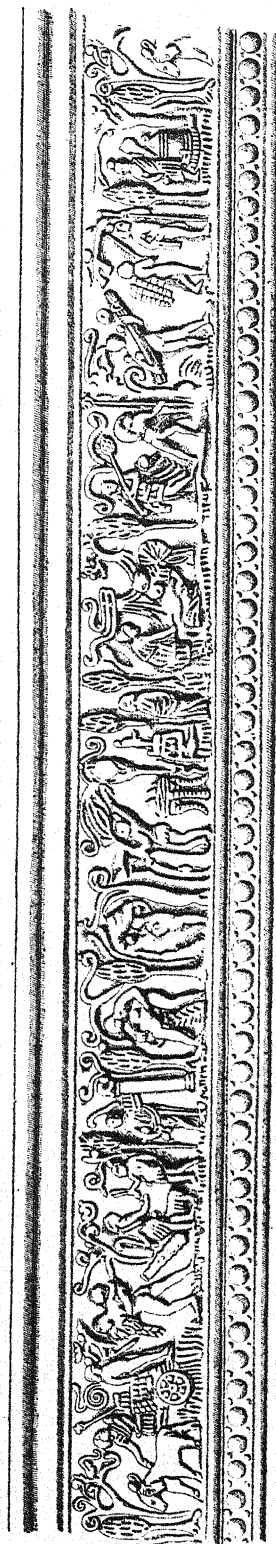
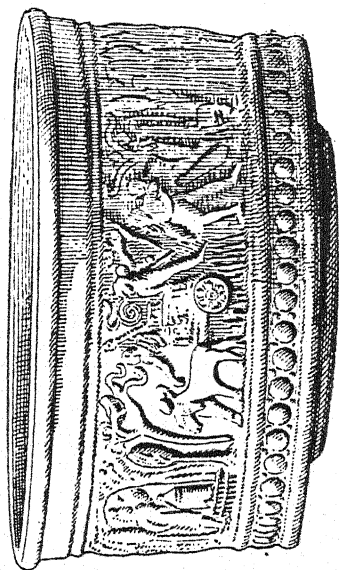
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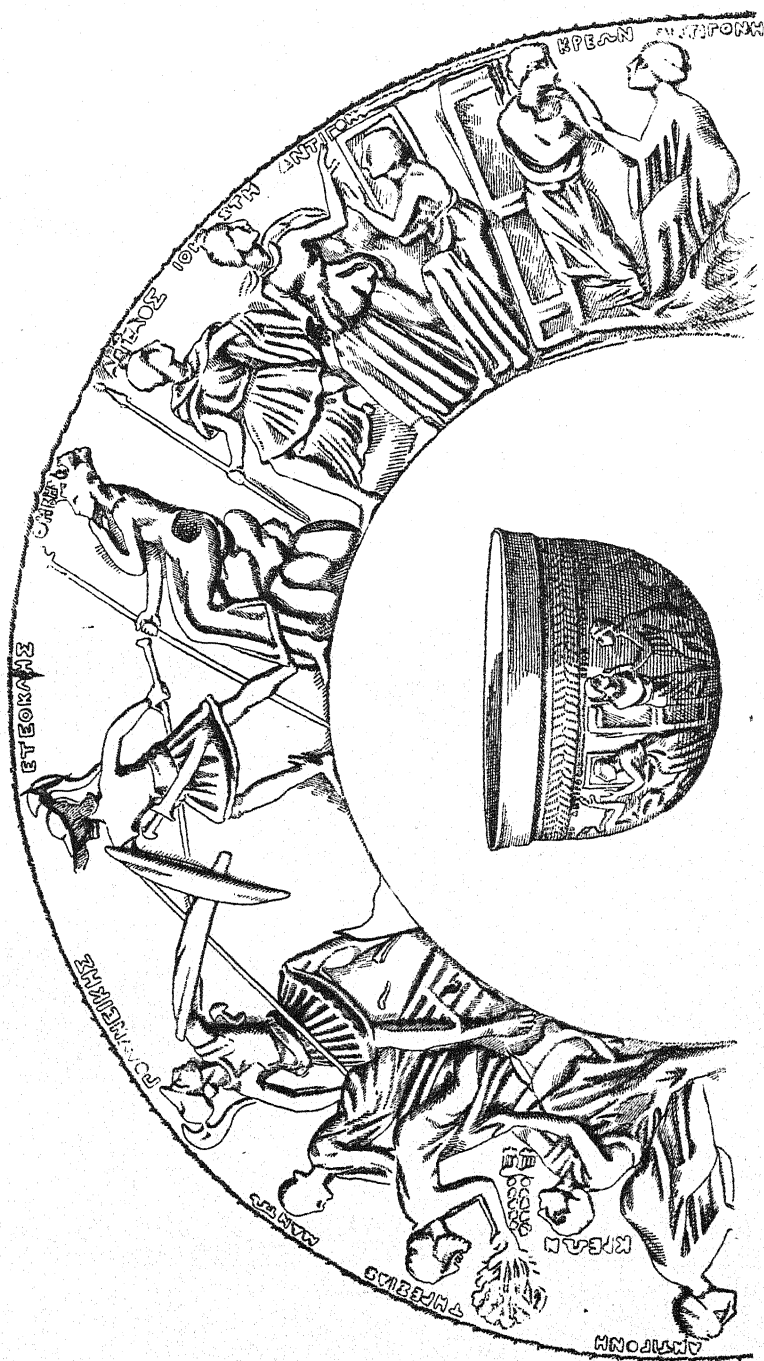
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G 96. MEGARIAN BOWL: DIONYSIAC SCENE.



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